



## Latin Music

Special Report

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NEWSPAPER

THE INTERNATIONAL NEWSWEEKLY OF MUSIC, VIDEO AND HOME ENTERTAINMENT • [www.billboard.com](http://www.billboard.com) • NOVEMBER 8, 2003

## HOT SPOTS



### 51 Rod Rockets Upward

The last mod rocker scores his biggest week ever on the *Billboard* charts with a new set of American standards.



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Wycle Jean is a rebel with a cause on his Clef/ Records debut, "The Preacher's Son."



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## Digital Biz Reaches Two Frontiers

### Apple To Enter Europe, But Faces Tough 'Slog'

BY JULIANA KORANTENG



ROSE: "THERE IS A BIG RACE FOR EUROPE"

LONDON—Apple Computer's success with its digital download store in the U.S. is irrefutably sweet, but the European market could prove to be a bitter fruit.

Apple's plans to take a bite out of the still nascent European sector will strongly depend on its capacity to deal with the region's complex

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### Digital Singles Nearing Eclipse Of Hard Copies

BY BRIAN GARRITY AND GEOFF MAYFIELD



QUARTERBACK: HAPPY THAT CONSUMERS SEE MUSIC'S VALUE

NEW YORK—Digital tracks are outselling physical singles by a growing margin, a sign that consumers are increasingly embracing the brave new world of Internet downloading.

Digital download sales outpaced physical singles 857,000 to 170,000, according to Nielsen SoundScan figures for the week ending Oct. 26.

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## McLachlan: A Reflection Of Her Life

After Hiatus, Artist Basks in 'Afterglow'

BY JILL KIPNIS

LOS ANGELES—Six years is a long time between studio albums—but sometimes life gets in the way.

Canadian pop powerhouse Sarah McLachlan actually spent about 2½ years working on her latest disc, "Afterglow," the follow-up to her 1997 breakthrough album, "Surfacing." But its release—it arrives Nov. 4 on Arista—was sidetracked while the artist dealt with the death of her mother and gave birth to her first child.

(Continued on page 61)



## Industry Ad \$\$\$\$ Still Ebb

BY ED CHRISTMAN

NEW YORK—While label executives say they are beginning to spend more on consumer advertising, they have yet to match spending with expectations, according to new data.

In 2002, consumer advertising by the music industry dropped by 25%, far outpacing the 10.7% decline in album sales. This year, the 6.7% ad-spend decline through July is more in line with the 8.4% drop in album sales.

The industry spent \$266.5 million from January through July this year and spent \$288.2 million during the same period last year, according to Nielsen Monitor-Plus.

But those numbers may climb.

(Continued on page 48)

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Sons of the Desert



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Paul Franklin



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not pictured: Rick Rubin

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JESSICA SIMPSON



NELLY

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PAUL ANKA

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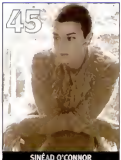
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SINEAD O'CONNOR

QUOTE OF THE WEEK

“I certainly don't meet with local clients or listeners that say, “Wow, what's wrong with radio these days?”

WES MCGRAY, CLEAR CHANNEL RADIO  
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### CLINT EASTWOOD

Memorable scores and successful soundtracks are hallmarks of Clint Eastwood's films as a director, actor and producer. The director-producer-composer of *"Mystic River"* discusses his lifelong interest in music and how he approaches the use of music in his films.

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## VANGUARD SESSION

Rebel with a Score:

### ROBERT RODRIGUEZ

The filmmaker discusses how he made the creative leap from writer-director-editor to composer on films like *"Once Upon A Time in Mexico"* and *"Spy Kids 3-D: Game Over."*



## ANATOMY OF A FILM

Hear from the creative team behind the music of *"The Matrix Reloaded"*

**JASON BENTLEY, MUSIC SUPERVISOR**  
**DANE A. DAVIS, SOUND DESIGNER/SUPERVISING SOUND EDITOR**  
**DON DAVIS, COMPOSER**  
**ZACH STAENBERG, EDITOR**



BENTLEY



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## THE BILLBOARD Q&A

A one-on-one interview with Emmy winner and multiple Oscar and Grammy nominee

**JAMES NEWTON HOWARD**

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**RANDY JACKSON**  
producer/songwriter



KNIGHT

**BOB KNIGHT**  
Music Sales Corp.



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**NANCY KNUTSON**  
ASCAP

**MICHAEL MCKEAN**  
actor/songwriter/director/screenwriter

**TRACY MCKNIGHT**  
Commotion Records

**NEIL MERON**  
Storyline Entertainment

**DANNY PELFREY**  
music producer/composer

**LEONARD RICHARDSON**  
The WB

**CHRISTINE RUSSELL**  
Evolution Music Partners

**GREG SILL**  
music supervisor

**RANDY SPENDLOVE**  
Miramax

**ADAM TAYLOR**  
Associated Production Music

**JENNIE WEEMS**  
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# Upfront

TOP OF THE NEWS



## Hooters Music On Tap

Restaurant Chain Signs Deal With Trio UC3

BY GAIL MITCHELL

Restaurant chain Hooters is preparing its entrée into the music industry.

Hooters will produce and promote the R&B/hip-hop female trio UC3 in partnership with Billboard Star Productions (not affiliated with Billboard magazine or its sister companies).

The UC3 venture will include merchandising, retail distribution and performances around the country.

Hooters will introduce UC3—billed as the “original Hooters girl group”—during a Nov. 18 showcase at its Manhattan venue on 55th and Broadway.

The group will perform several songs—including first single “It’s a Party”—and premiere the single’s video.

“Twenty-eight percent of our customers are female,” says Mike McNeil, VP of marketing for Hooters of America. “We think this will be a great way to reach the female audience and make Hooters cool.”

McNeil notes that specific details regarding promotional tie-ins with UC3 are “a work in progress.”

But fashion merchandising is one area being explored.

Also being discussed is a national/international, Hooters-sponsored tour that would commence next spring or summer.

Rob Faw, who manages UC3 and is

a co-owner of 2-year-old, Tampa Bay, Fla.-based Billboard Star Productions, says U.K. promoters have already approached the group about doing a tour of schools and malls.

McNeil adds, “Hooters does a lot of sports events, so having the girls perform at those makes a lot of sense.”

UC3 (a play on the phrase “you see three”) is a songwriting trio comprising Tracy Williams, Cristal Bermudez and Kristy Scott. The three range in age from 17½ to 21 and are from Tampa Bay.

Williams is a former member of the group PYT, signed to PTC in the late ‘90s. Faw worked as a consultant to Williams during her PYT tenure.

Before its formal affiliation with Hooters, UC3 performed in July at the chain’s annual swim-suit competition in Las Vegas and again in October at its 20th anniversary reunion in Clearwater Beach.

“We introduced ourselves to the Hooters [executives],” Faw says. “One thing led to [Continued on page 67]



Hooters will produce and promote UC3.



PÉREZ: 'MAJOR LABELS DON'T HAVE A DEPARTMENT FOR YOUNG TALENTS'

## Latin Producers Launch Labels

BY LEILA COBO

To exercise greater artistic control over acts they sign and promote, a growing number of prominent Latin producers have launched their own record labels.

The new companies often are linked with major record companies looking to diversify their A&R efforts.

The trend reflects the mainstream music industry, where joint ventures are par for the course.

It also is the result of an increasingly segmented U.S. Latin market, where expertise is needed in specific subgenres.

Although observers say major

labels may be less willing to pony up big cash for such ventures in this economy, the trend continues.

The most recent big-name producer to jump on the bandwagon is veteran Roberto Livi (*Billboard*, Oct. 11), who has written and produced for dozens of acts, including Julio Iglesias, Rafael, Rocio Durcal and Cristian.

In forming Megamusic Records, Livi joins the ranks of fellow producers Rudy Pérez, who last year launched RPE as a joint-venture project with Univision Music Group; Omar Alfanno, whose label, Alfanno Music, is a joint venture with Universal Music Latino;

[Continued on page 62]

## RIAA Urges Parental Filters For Online Content

BY BILL HOLLAND

WASHINGTON, D.C.—In an effort to update its “Recording Industry” labeling program, the Recording Industry Assn. of America is asking online music companies to implement “effective parental filters to provide parents more information and control over what their children can download.”

The trade group is providing companies with guidelines for how to best label digital-music product in the same

vein as the Parental Advisory stickers on physical CDs. RIAA chairman/CEO Mitch Bainwol announced the move at public Federal Trade Commission workshop on media violence and children Oct. 29 here.

Bainwol said the RIAA’s guidelines “will reinforce the importance of consistent descriptors across all services” and should “help parents draw a distinction between the pirate peer-to-peer networks and legitimate online music services.”



BAINWOL: GUIDELINES WILL HELP PARENTS

Jonathan Potter, executive director of the Digital Media Assn.—which represents such companies as amazon.com, Apple and Microsoft—supports the move. Potter suggested per-track advisory designations.

A recent FTC survey showed that kids can acquire inappropriate material easier at record stores than at movie theaters or game outlets.

In fact, the survey found that 83% of 13- to 16-year-olds were able to purchase stickered recordings.

National Assn. of Recording Merchandisers executive director Jim Donio explained that the high number reflects the varying policies of member stores for handling the parental-advisory program. He also said NARM has not received complaints from parents about how stores handle sales of stickered product. At the conference, Rep. Joe Baca, D-Calif., announced he is creating a congressional caucus focusing on protecting children from media violence and sexual content.

## Long-Running Cher Farewell Tour A Stellar Send-Off

Pop Icon Grosses \$145M From Trek's 200 North American Shows

BY RAY WADDELL

Her Farewell tour may have been a long goodbye, but parting has been a sweet sorrow for Cher, who will rank among the top touring acts for the second consecutive year.

With 200 concerts that grossed \$145 million and drew 2.2 million people, an Emmy Award-winning TV special and a new record deal with Warner Bros., Cher continues to break down barriers.

"This is the biggest tour in history by a female artist," says Brad Waiva, VP of touring for Clear Channel Entertainment, producer of the tour. "She crushed any other female [touring] artist."

Numbers back the claim—a testament to Cher's stamina and box-

office clout. Top female touring artists Tina Turner (\$108 million in 2000), Madonna (\$74 million, 2001), Janet Jackson (\$41 million, 2001) and Britney Spears (\$43.7 million, 2002) did not scale such financial heights as Cher's.

The success of the tour even caught Cher's handlers off guard.

"No question that everyone is surprised at how well it's done," says Lindsay Scott, who co-manages Cher with Roger Davies. "It's sort of like 'Rocky Horror Picture Show'—not stylistically, but in that it's taking on a cult status. People keep coming back."

The North American trek—which was to conclude Halloween night for 25,000 people at the Sky Tent in Toronto—was marked by repeat



CHER: BIGGEST TOUR FOR FEMALE ACT

plays, multi-night stands, tour extensions and financial successes in markets of all sizes, from New York to Billings, Mont.

With a total of about \$70 million in box office for the year, Cher will rank among the elite of touring acts in 2003. She finished second behind Paul McCartney last year, according to numbers reported to Billboard Boxscore (Billboard, Dec. 28, 2002).

Cher's relentless road work has helped keep her current platinum release, "The Very Best of Cher," camped out on The Billboard 200 chart for 30 weeks. There was also an Emmy-winning NBC TV special that drew 17 million viewers. A two-hour A&E Biography special is on tap for Nov. 9.

Scott says ticket and album sales have enjoyed a synergistic relationship. "One has fed off the other. They both remind everybody of all these wonderful songs."

The response to the tour also indirectly led to Cher signing to Warner Bros. America after a stint on Warner Bros. U.K. That deal ended with her "Living Proof" release in 2001.

Scott says Warner chairman/CEO Tom Whalley and Cher show and observed the response. He thought that "if she comes with the right record, it could do very well. So she's a Warner Bros. America recording artist now, a new deal."

### REPEAT ENGAGEMENT

Even concert industry veterans are impressed by what the tour has accomplished.

"We started out with two shows in June of 2002. She came back in

(Continued on page 63)

## Retail Reacts To Stones Deal

BY ED CHRISTMAN  
and LARRY LEBLANC

The backlash against the Rolling Stones at Canadian retail regarding the band's exclusive deal with Best Buy has spilled over the border into the U.S.

Some U.S. retailers are protesting the move, saying they feel left out of the loop.

For example, 24-unit Newbury Comics in Brighton, Mass., is pulling the Stones' deep catalog—about 32 titles—from its stores.

"Obviously, retail isn't important to them," CEO Mike Dreese wrote in an e-mail to employees. "So much for goodwill in deep-stocking an artist just because you thought their stuff was important to someone."

Newbury Comics is keeping about 10 of its best-selling Stones titles in stock but is raising their prices to \$18.99 from \$15.99.

In Albany, N.Y., Trans World Entertainment executive VP Fred Fox says his chain will pull Stones catalog from its 940 units, trimming the 72 titles that Trans World stocks to about five albums and returning the product.

"If the Rolling Stones elect to market their new product exclusively with someone because they are more important to them," Fox says, "I would have to step back and question why I would offer the slower-turning, older catalog pieces when I am not afforded the opportunity to sell the newer pieces, which are in higher demand."

And Circuit City, Best Buy's main

competitor, is pulling a Rolling Stones catalog promotion it had planned to run in November and December.

"We are disappointed with the Rolling Stones' exclusive arrangement with a single retailer," Circuit City spokesman Jim Babb says. "We feel the arrangement not only damages other retailers who have supported the band for years, [but] it also damages the band because this product will be available to the public in far fewer outlets."

Meanwhile, members of the Coalition of Independent Music Stores are displaying mixed reactions, president Don VanCleave says.

"Some are pulling [Rolling Stones inventory], and some are 'yawning,' he says. "Some say, 'Who cares? Those are

(Continued on page 63)



GRADEN: IT'S DIFFICULT FOR TEENS TO ARTICULATE WHAT THEY WANT

## For Marketers, Teens Are Moving Target

BY SUSANNE ALULT

SANTA MONICA, CALIF.—With at least \$150 billion in spending power, the teen market represents the Holy Grail to many brand executives.

Yet reaching the flickle 12 to 20 crowd through ever-increasing media channels remains an elusive art.

Even more daunting is keeping pace with teen tastes.

"I like Foozzy this week. Last week it was Indio, Ariz.," said Amanda Peterson, a Santa Monica High School senior who was among a panel of teens at the inaugural What Teens Want conference held here.

"Next week it will probably be something else," she added.

Speakers at the Oct. 27-28 conference provided numerous theories on deciphering what teens want and how to deliver it. The event was co-sponsored by Billboard and sister publications Adweek, Brandweek, Mediaweek

and The Hollywood Reporter.

"It's very difficult for teens to articulate exactly what they want," said keynote speaker Brian Graden, MTV/VH1 president of entertainment. "They are at the age where they're figuring it out."

Tactics like conducting focus groups at high schools and studying TV ratings are useful in understanding teens, Graden said. But he admitted, "Sometimes with research, you totally take it in and then throw it out and forget you ever saw it. [We] can figure it out through our intuition."

Balancing research against gut instinct in developing teen-friendly products and campaigns was a common thread throughout the event.

Bruce Wilkinson—VP of media, agency and cable at Claritas, a New York-based marketing firm owned by Billboard parent VNU—showed tools that predict teen preferences based on

(Continued on page 61)

## Lions Gate Will Absorb Artisan

BY JILL KIMPS

LOS ANGELES—The just-announced merger between Lions Gate Entertainment and Artisan Entertainment, the two largest independent studios, will significantly boost the new company's collective home entertainment operations.

Under the terms of the deal, New York-based Artisan will merge into Lions Gate (based in Vancouver and Marina del Rey, Calif.) for \$160 million in cash and the assumption of Artisan's debt—an additional \$50 million to \$60 million.

The deal is expected to be finalized by year's end.

Lions Gate will gain a library of 6,700-plus Artisan titles developed through original productions; acquisitions from

Republic Pictures, Vestron and Carolco; and production and distribution deals with Marvel Entertainment and Showtime Networks. The catalog contains the films "The Blair Witch Project," "Terminator 2," "Dirty Harry," "Reservoir Dogs" and "Basic Instinct."

By itself, Lions Gate controls a library of about 2,000 titles. Among them are "Monster's Ball," "O," "American Psycho," "Gods and Monsters" and "Affliction."

Lions Gate's more extensive theatrical release schedule is expected to breathe new life into Artisan's catalog, driven home video arm. Lions Gate is heading into the Christmas season with several critically acclaimed films, such as "Girl With a Pearl Earring,"

(Continued on page 63)



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This One



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More than half of those that the Recording Industry Assn. of America contacted last month regarding unauthorized music file sharing have indicated they want to settle out of court. The RIAA sent 204 notification letters to egregious file sharers who made an average of 1,000 music files available for download without authorization. As of Oct. 30, 124 responded to the RIAA saying they wanted to resolve the claims without a lawsuit. The RIAA filed 80 lawsuits Oct. 30 against non-responders in a variety of jurisdictions across the country. The RIAA says the response shows "a clear indication that the plan to notify illegal file sharers in advance and provide them the opportunity to work out a settlement before legal action, is working." **BILL HOLLOMAN**

Sony Corp.'s expected worldwide staff cuts of 20,000 will affect a wide swath of the company's operations, a spokesman confirmed yesterday. "It's certainly group-wide," he said of the reductions, which will last through spring 2006. "It will involve electronics [and] manufacturing and encompass our content companies, as well." The spokesman notes that 7,000 of the job cuts will occur in Japan. **STEVE MCCLURE**

Business mogul Sean "P. Diddy" Combs has vowed to investigate allegations that his Sean John clothing company has knowingly exploited factory workers. On Oct. 28, National Labor Committee director Charlie Kernaghan accused Sean John of employee abuse (charging such practices as low pay and poor working conditions) at Southeast Textiles, the Chotoma, Honduras, factory that makes Sean John clothing. Later that day, Combs responded to the charges by saying, "If I had any knowledge of this [alleged abuse], we would've done the investigation that we're doing now [sooner]." Combs added that if any proof of wrongdoing was found, Sean John would terminate its relationship with the factory. **CARLA HAY**

The Senate agreed to an amendment Oct. 29 that would devote \$5 million in the U.S. Department of State budget to international anti-piracy programs. The amendment to the annual foreign aid appropriations bill was sponsored by Sens. George Allen, R-Va., Patrick Leahy, D-Vt., and Joseph Biden, D-Del. It would require the State Department to expand international training and enforcement programs to protect intellectual property. The inclusion of these funds follows the formation last week of a bipartisan Congressional International Anti-Piracy Caucus. Sen. Lamar Smith, R-Tenn., has joined that caucus. **BILL HOLLOMAN**

David Bowie and his wife, Iman, have inked a deal with fashion designer Tommy Hilfiger for the rock icon and supermodel to appear in their first ad campaign together. The campaign will be for the new H Hilfiger line, to be launched in spring 2004. The ad campaign with Bowie and Iman will debut in American men's and women's magazines in April 2004. The Tommy Hilfiger company describes the new Hilfiger collection as "sophisticated, sexy and refined" and that it will be a high-end "gold standard" among Hilfiger's diverse product offerings. **CARLA HAY**

Wembley Arena, one of London's largest indoor concert venues, is to undergo massive refurbishment. The 11,500-capacity venue will be closed for a "minimal amount of time" to execute the 20 million pound (\$33 million) overhaul, sources say. Wembley Arena is part of a wider renovation, exhibition and entertainment complex. The whole area, which includes Wembley Stadium, is being revamped to coincide with the building of a new stadium. **EMMANUEL LEGRAND**

Citing "a likelihood of confusion," the U.S. District Court for Middle Tennessee granted the Country Music Assn. a preliminary injunction to prohibit the Christian Country Music Assn. from using the acronym CCMA. The annual CMA Awards are Nov. 5 and the CMA show is Nov. 6. The CCMA doesn't have to pull materials already in the marketplace but will have to use a disclaimer during its awards show stating they are not affiliated with CMA. CMA executive director Ed Benson says they began writing letters to CCMA CEO Gene Higgins in 1994 asking him to cease using the initials CCMA. "We are trying to protect the 45-year plus equity we have in using the CMA logo and CMA Awards," Benson says. "Sometimes you have to file lawsuit to prevent someone from doing a confusingly similar mark or identity." CMA can continue to use the name Christian Country Music Assn., but will have to halt using the CCMA acronym. Higgins was surprised at the ruling, saying, "We've used that acronym [for] 12 years. It's like someone taking your baby away from you." At press time, Higgins hadn't decided whether or not to appeal. **DEBORAH EVANS PRICE**

# 'Blues' Is Red Hot

But Some Acts Doubt Effect Of PBS Series Will Last

BY CHRIS MORRIS  
and WES OSHOSKI

America has experienced a heightening of its blues consciousness.

The plethora of releases tied to PBS series "Martin Scorsese Presents the Blues" has been a hit with consumers. Retailers are reporting big across-the-board increases in the blues category since the seven "Blues" shows aired in late September and early October (*Billboard*, Sept. 6).

But most artists featured in the series have reaped no immediate sales dividends, and the ultimate payoff for their participation remains a question mark.

"I'm not feeling anything [from the series]," says Greg Preston, who manages singer Bobbi Rush and runs Rush's label, Deep Rush Records. "There was nothing tangible."

Not surprisingly, Scorsese-branded



HARRIS: NOT QUITTING HIS DAY JOB... YET

product tied to the series—released by Sony Legacy and Universal Music Enterprises—has taken the lion's share of sales. Other albums by performers on the series failed to register on the sales barometer.

In this week's *Billboard* Top Blues

Albums chart, titles related to the "Blues" occupy five of the chart's 15 top positions, with "Martin Scorsese Presents the Blues" at No. 1. Of the 45 best-selling blues albums tracked by Nielsen SoundScan this week, 19

(*Continued on page 62*)

## Licensing An Issue For TV DVDs

BY HILL KIPNIS

LOS ANGELES—TV series on DVD continue to be hot items at retail. But the prohibitive cost of clearing music licenses is changing, and in some cases halting, the process of releasing these projects.

The issue was a major point of discussion at the TV DVD Conference held here Oct. 22 at the Wyndham Bel Age Hotel.

Numerous executives cited music clearances as the single largest obstacle to the TV DVD industry faces. Given the growing customer demand for TV series on DVD, studios are trying to determine how to

rectify the problem.

Sales of TV series on DVD are expected to top \$1 billion this year, according to Video Store magazine research. These projects accounted for 10% of total consumer DVD spending in 2002 for a total of \$570 million. In 2001, the figure was \$300 million.

One solution to the music-clearance problem is to obtain clearances prior to the show's TV air date. "Producers would have to increase their expenditures to do this," says Peter Siskind, senior VP of marketing for Twentieth Century Fox Home Entertainment. "But they would ultimately see the benefits later."

Clearing music upfront is only an option for contemporary TV shows, however. For older programs or those created before DVD technology was available, some studios are only clearing the music rights to particular episodes in a set or are replacing all of a show's original tracks with new music.

On Buena Vista Home Entertainment's first-season release of "Pelicity," for example, the original music is only on the first and last episodes. The second-season release of " Dawson's Creek" (Dec. 16, Columbia TriStar Home Entertainment) includes all new music.

(*Continued on page 62*)

## Trama Takes Brazil To The World

BY MICHAEL PAOLETTA

Since opening its doors in 1998, São Paulo, Brazil-based Trama has become the country's largest independent record label. The multifaceted entertainment company looks to cap its fifth year by opening a U.S. office.

Label co-founders João Marcelo Boscoli and André Szajman view Trama as more than a record label. To them, it is a media group, encompassing DVD, the Internet, film and TV.

Early next year, Trama—which has offices in England, Germany, (*Continued on page 63*)



From left, Trama co-founders André Szajman and João Marcelo Boscoli, Trama recording artist Fernanda Porto and Brazilian fashion designer Carlos Miele.



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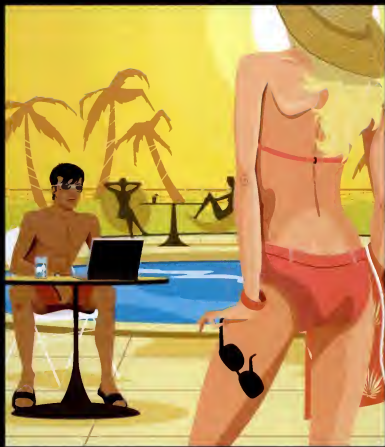


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PRESIDENT & PUBLISHER: JOHN KILCULLEN

Even Mariel's new bikini couldn't keep Carl from wondering how the hell he was going to maintain audience share in today's increasingly fragmented media landscape.



From fragmentation to consolidation, the only thing that's certain in entertainment today is *change*. As industry leaders speed into uncharted waters, new complexities require re-thinking the old ways. And thinking up the new. It's why, more than ever, the industry needs fuel for thought. The keener insights and business intelligence that help ignite opportunity. The one source, the *only* source, they find it? *The Hollywood Reporter*.

**THE HOLLYWOOD REPORTER**

Fuel for thought

# Ring Tones, Text Messaging Are Poised To Grow As Avenues For Commerce

## Mobile Market Can Keep Industry Going

Despite the gloom cloaking much of the U.S. record industry, the acceleration of the mobile-music market offers a reason for optimism for labels, artists and managers alike.

Progressive record companies are seeing evidence of this, as mobile consumers demand that their music be delivered to their phones or mobile devices.

Already, mobile ring-tone sales outpace singles sales in the U.K. and Europe and are growing rapidly in North America.

In the European Union markets, it is a \$1.6 billion business, and it is expected to reach \$2.6 billion in 2005.

Ring tones will increasingly become downloads of original sound recordings, not simply monophonic or the popular polyphonic productions.

The craft now required for mobile music also offers an interesting new production channel for the creative communities of songwriters and artists.

Rapper 50 Cent earned the Mobile Entertainment Forum's first U.S. "gold" ring-tone certification with his hit "In Da Club,"

which has now spawned more than 500,000 paid-for mobile downloads, setting a new volume record in the burgeoning mobile-music business.

How long will it be before mobile-music consumers will be able to get the weekly *Billboard*

### Taking Issue

By Ralph Simon



top five singles sent to their mobile phone or device at a viable premium charge or using short-code commerce?

Significant developments in so-called short-code commerce already can link labels' sales and music retailers directly with the mobile-music consumer. That will allow customers to take their mobile phone or device into retailers for discounts on CDs, catalog albums or CD singles purchases and simply show a mobile-delivered bar code to the retail check-out register.

Further evidence of the innovative link between mobile and music retailing can be seen in the huge success of interactive TV text voting across all phone carriers during the "American Idol" and "Nashville Star" TV series.

This has prompted mobile-text messaging and short-code commerce that now allows record labels to engage customers personally, drive them to retail and build loyalty.

Using premium-rate, cross-caller text-messaging technology, the innovative Seattle-based Moblis company uses SMS-based short-code marketing techniques to leverage existing marketing and distribution, creating incremental revenue streams for labels.

Labels already are looking at technology that would allow music consumers to buy a CD at retail and peel a sticker with a one-time short-claim code of the CD case.

Buyers then would text the short-claim code on their mobile and receive premium text and content from the artist as well as a swagtake entry for a backstage event prize... on their phone.

The premium content and content entry would only be activated by buying the CD at retail. The mobile user is charged \$2.49 for

the premium content—in effect, an upsell on the retail CD and an additional bounty for the consumer. These versatile mobile properties are starting to influence purchase decisions closest to the retail point of sale.



In another pivotal deal, MTV recently announced a \$75 million pact with handset-maker Motorola to deliver exclusive

MTV music and channel content to mobile users.

MTV Networks chairman/CEO Tom Freston has said that MTV is seriously considering a move into the fast-expanding online music business by offering downloads of songs on its Web sites. The mobile application of this strategy is here and ready to go.

There are other clear signs that this avenue is directly benefiting artists and labels.

Robbie Williams has become the first major recording artist to have his own micro-channel within Vodafone's Live global network—certainly a harbinger of what is to come for distinctive artists and their content assets.

All of the major handset manufacturers—such as Nokia, Siemens, Motorola and Smart-phones—are investing huge marketing efforts into getting upgraded, sophisticated handsets into consumers' hands this Christmas and in becoming more closely involved with the music industry.

These signs all underpin the imperative that every record-label and A&R executive must now address, namely: R U Connected?

Ralph Simon is chairman of the Mobile Entertainment Forum—Americas.

## Letters

# Staff Cutbacks Unveil A Less Productive Business

Your Oct. 25 article "UMG to Trim Global Staff by 800" underscores another problem facing the music industry today: the total commoditization of its employees.

Just as record labels once built artists with careers, a creative, intelligent, loyal and hardworking label neophyte could generally count on building his or her professional career in the industry.

I entered the music business in 1955 with EMI Records. I have seen labels, retailers and distributors transform from workplaces where employees were valued (and most of whom loved their jobs) to corporations at which saving money is more important than fostering an environment where "fun" and "work" can be used in the same sentence.

Indeed, widespread illegal Internet and physical piracy" (*Billboard*, Oct. 25) has caused a tremendous downturn in sales.

While deep staff cuts along the home entertainment supply chain may help the corporate bean counters produce more favorable-looking spreadsheets, they have created an environment where everyone who remains spends much time pondering, "Will I be next?"

As the music industry collectively explores new business models that make sense, its leaders cannot abandon the idea that happy (and secure) employees will be more productive—especially in entertainment, an industry that thrives on the creativity of its workforce.

This is all part of a delicate balancing act for decision-makers. As companies and labels consolidate, redundancies develop, and layoffs become a painful but necessary business decision. However, layoffs should not be a panacea.

The Oct. 23 issue of *Billboard* Bulletin reported that Warner

Music Group reported an operating loss of \$1 million on revenue of \$958 million, a significant change from the \$22 million in net operating income during the same period last year.

So what could WGM do to help spark a turnaround—lay off 20 \$50,000 per year employees or use its human capital to help solve the problems caused by the downturn?

David Brinker  
Alliance Entertainment  
New York

## In Defense Of The NYPD

In your Oct. 18 issue, you chose to ridicule the New York City Police Department and the actions of one of its chiefs in reaction to Bruce Springsteen and his song "American Skin (41 Shots)."

You certainly have every right

to express your opinion, but I do have a problem with your blanket statement that New York's "rank-and-file officers" are unable to "pick up on such nuances" that may be present in the

Get real.

Have you ever heard this song? Can you tell me how many times Springsteen blows "41 shots"? You call that "nuance"?

Neither I, nor any of NYC's officers, would ever attempt to show Mr. Springsteen how to write a song. Nor would we attempt to show you how to inform the public about 50 Cent's latest chart entry.

I wonder how you and Bruce would fare on a dark, crime-infested street, where an unknown subject does not respond to your direction and takes a dark object out of his pants and points it at you. You have maybe a half-second to react. What do you do? What

does "the Boss" do?

My guess is you'd wish you were back under your laptop and Springsteen back in his mansion writing fiction.

It's a horrible shame that Amadou Diallo had to die. He did not deserve that fate. Neither do the scores of police officers killed each year in the line of duty.

Most times, they have virtually no time to react. They must react to the "nuances" in a subject's behavior.

I'd like to think those members of the NYPD who died, along with so many others, while trying to save lives on Sept. 11, 2001, deserve more respect than *Billboard* has chosen to bestow upon them. I think each and every one of them had the ability to understand "nuances."

Daniel O'Connor  
Suffolk County, N.Y.

Mr. O'Connor is a Suffolk County police officer.



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ISSUE DATE:  
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**GET ON BOARD FOR THIS FAMILY AFFAIR!**

Billboard turns the spotlight on Ozzy Osbourne, prince of darkness, as he celebrates 35 years of success. We trace Ozzy's career from the days of Black Sabbath to his solo career, take a look at the Osbourne family including manager/wife/mother Sharon, and report on the success of Ozzfest.

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## Simpson Reels In Endorsement Offers

She may not know whether Chicken of the Sea is tuna or chicken, or that the plural of mouse isn't mouses, but **Jessica Simpson** knows the way to the bank.

Endorsement and merchandising offers are pouring in for the ditzy blond as a result of "Newlyweds"—her high-rated show on MTV with hubby **Nick Lachey**—and the resulting media flurry, says **Dell Furano**,

company. "We had two tuna fish companies call who are going to send us packages to give to Jessica," Furano says. "So I would be surprised if we don't do a major tuna fish endorsement, but it might not be [for] Chicken of the Sea."

He's evaluating all deals in terms of "credibility, longevity and money," Furano says. "Jessica and [her father/co-manager] **Joe Simpson** have a good sense of humor, and they're fine playing up her humorous, quirky, naive, beguiling and charming personality, but we're not going to be ridiculous about it."

Additionally, Furano is looking for endorsements that will feature music from Simpson's current Columbia

album, "In This Skin," in ads. The title track from No. 127 to No. 74 on *The Billboard* 200 last issue and goes to No. 67 this week.

**IN MEMORIAM:** Beck, **Conor Oberst**, **Beth Orton** and **Grandaddy** will perform at a memorial concert for **Elliott Smith** Nov. 3 at *Los Angeles*' **Henry Ford Theater**. Also appearing will be **Rilo Kiley**, **Radar Bros.** and **Future Pigeon**. The concert will be preceded by a screening of the documentary "Strange Parallel," which features **Smith**.

Funds raised go to the **Elliott Smith Foundation** for Abused Children. Tickets are \$20.

The 34-year-old Academy Award-nominated **Smith** killed himself Oct. 21 (*Billboard*, Nov. 1).

**DEALS:** "American Idol" contestant/*Curb Records* artist **Kimberley Locke** and jazz singer **Diane Schuur** have signed with *Los Angeles*-based **Siletto** to Entertainment for Management. **Siletto's** clients include **Bary Manilow**, who produced **Schuur's** last album... **Chris Robinson**, formerly with the **Black Crowes**, is signing with **Vector Recordings** (*Billboard* Bulletin, Oct. 28)... **Rob Shore**, former VP of **Sanctuary Music Group**, has joined **L.L. Business Management** as partner and will head the company's New York office (*Billboard* Bulletin, Oct. 28).

### The Beat

By **Melinda Newman**  
mnewman@billboard.com



CEO of Signatures Networks, which handles licensing for Simpson.

"In the last two weeks, the phone has been ringing off the hook," Furano says. Offers fall into three categories: fan appreciation items, such as posters and calendars; health and beauty endorsements for perfume and cosmetics; and newby endorsements such as for furniture, jewelry, credit cards and cell phones, which could feature the couple.

Although Furano is sifting through fashion endorsements for Simpson, he says there are no plans for her own clothing company.

"Her own product line would need some longevity to take root and succeed; we're learning more toward endorsement deals," he says.

Not surprisingly, Simpson will probably get hooked by a tuna fish



SIMPSON: MAJOR DEALS FOR THE 'NEWLYWEDS'



JEAN: STAYING FOCUSED ON THE MUSIC

## New Label Fits Jean Fine

### Davis Deal Bows With Singer's 'Preacher's Son'

BY **RASHAUN HALL**

**NEW YORK**—After three solo albums and sales of more than 3 million units, **Wyclef Jean** decided it was time for a musical change in direction and a new label to take that shift home.

"I just wanted to focus on music," Jean says. "I don't have a format to my madness. I'm not the kind of cat that finds out what beats are rocking in the clubs and then finds their producers [to make those beats for me] to put my voice over. If something is getting 100 spins on the radio, I don't want to have to adjust to that sound. I have the *Clef* sound. It's a very rebel sound. Sometimes, that conflicts with a company. A company is looking for you to do a certain thing, but I did that already."

"Where my head space is at now, and with everything that's going on in the world, all I could do was look up to people like **Marvin Gaye**, **Curtis Mayfield**, [**Bob**] **Marley** and **Jimi Hendrix**," he adds. "The music that they did transcended time. So I decided to focus on albums that transcended time [and will] still mean something 200 years from now."

Jean, whose first three albums were released on **Columbia**, inked an imprint deal with **Clive Davis' J Records** in 2000 for his *Clef Records* (*Billboard*, Sept. 30, 2000). The Nov. 4 release of "The Preacher's Son" is his debut for *Clef* Records.

"Clive Davis is someone I've had a relationship with through the years, and my [best] songwriting comes from

(Continued on page 16)

## Wyclef Jean

Continued from page 15

working with him," Jean says. "Whenever I get with Clive, he has me focused on my songwriting ability more than any other executive that I've ever been with. He's like, 'Just do the song, because the song will transcend anything.' There were no mixed messages from him. It was just 'Do what you do best—music.'"

Jean's track record with Davis is impressive. The two first worked together on "Maria, Maria," the second single from Santana's "Supernatural." The single spent 10 weeks at No. 1 on *The Billboard* Hot 100.

Davis and Jean later re-teamed for the title track to Whitney Houston's 1998 album, "My Love Is Your Love." That single peaked at No. 4 on the Hot 100.

"We established a bond and a friendship that was both personally and professionally rewarding," RCA Music Group chairman Clive Davis says. "We've just always connected, and when this opportunity came, it was a no-brainer for me to believe in him and his unique creativity."

Once Jean signed with the label, it didn't take him long to craft songs for "The Preacher's Son."

"Three or four weeks after I signed, I went to Clive and told him I had the album done and ready to play for him," he says. "I had 50 joints; he just had to pick. After that, we got into the creative aspect of what I was trying to say on one record and how we could make another record more of an event. My cousin [producer] Jerry Wonder and I worked on the record, and Clive played a serious role in helping us facilitate a more focused direction, so it wasn't all over the place."

With a list of guest appearances that includes Patti LaBelle, Elephant Man, Santana and Missy Elliott—not to mention the influence of Davis—you could draw comparisons between "The Preacher's Son" and Santana's "Supernatural."

But Jean begs to differ. "As a songwriter, I always loved to work with artists," he explains. "I'm a songwriter first. So, every time I write a song, I never think of me singing it. I think of me playing the guitar and just vibing. So I always think of who would be perfect for the song."

"In that aspect, all my albums are event albums," he adds. "All of them have mad guests on them. So, I wouldn't really say it was like 'Supernatural,' but in the sense of an event record I could see why people might say that. And any time I'm compared to Carlos Santana is a compliment to me."

To preview the album, Davis hosted

industry listening sessions in New York and Los Angeles.

"You have to be very careful before you play, in effect, every cut from an album, because it's an artificial listening setting whereby you're really going to have the goods," Davis says. "People's attention spans are usually not that long, especially in the early evening after they've spent a day at work. So, you've got to feel that what you're playing is really exceptional."

"I did it because when an artist has had a few albums out, everyone in the industry would have trouble saying that this is a major breakthrough to a whole different level," he adds. "It was for that reason, to show that although this artist is talented and you might have liked him or admired him, his artistry is going to a whole new level. I felt that this album would survive that ultimate test."

With a new label home, Jean also has full confidence in the album.

"You always want a record to do well," Jean says. "I want everyone to pick up 'The Preacher's Son.' I don't give a fuck if you get it from cyborgnet, or bootleggers in Newark or if you physically go and pick it up in a store; it's one of them points that it needs to put on right before you go to sleep."

"Instead of putting on the TV in that last hour before you go to sleep, put on 'The Preacher's Son,' because that shit is a mini-movie in itself."

# homefront

Billboard Information Group events & happenings

## Eastwood Confirmed As Keynote For Film & TV Music Conference



Actor/director/producer Clint Eastwood has been confirmed as keynote speaker for The Hollywood Reporter/Billboard Film & TV Music Conference, which will take place November 19-20 at the Renaissance Hollywood Hotel in Los Angeles. The event, presented by Volvo, will examine the role of music in film and television.

Academy Award-winning Eastwood, a lifelong music fan, has composed the music for nine of his own films, including "Hombre," "The Bridges of Madison County," and "Unforgotten." He'll document "Phon Blues" recently premiered on PBS as part of Martin Scorsese's "The Blues" series. Bob Dowling, publisher of *The Hollywood Reporter* will conduct the one-on-one interview for this keynote, sponsored by ASCAP.

Other conference highlights will include director/producer/composer Robert Rodriguez, who in a vanguard session titled "Rebel With A Score" will discuss his work with such films as "Soy Kids," "Desperado" and "Once Upon a Time in Mexico." In a one-on-one Billboard Q&A interview, *Billboard's* West Coast bureau chief Melinda Newman will get up-close and personal with composer James Newton Howard, who is an Emmy winner and multiple Oscar and Grammy nominee.

Also confirmed for a session titled "Anatomy of a Film" are music supervisor Jason Bentley, composer Don Davis, sound editor Dane Davis and film editor Zach Staenberg. As the creative team behind the music of "The Matrix Reloaded" and "The Matrix Revolutions," the group will explore their collaboration on these films.

Neil Meron and Craig Zadan, executive producers of the Oscar-winning film "Chicago," will participate in "The Return of the Musical" panel. Joining Meron and Zadan will be Academy Award-winning producer/director Irwin Winkler and actor/composer Michael McKean of "This Is Spinal Tap" fame.

In a session titled "The Indie Perspective," Joel C. High, head of music and soundtracks at Lion's Gate, Joe Augustine of Hybrid Recordings, Marc Ferral of Master Source and Tracy McKnight of Commotion Records will participate in a discussion of music use in low-budget film projects. A panel for aspiring songwriters and composers, titled "Pitching Music for Film," will be moderated by Hollywood attorney Steven Winkogradsky of the Winkogradsky Co. and will include panelists Adam Taylor of Associated Production Music and Bob Knight of publisher Music Sales Corp.

This year's conference also will include a bonus track, sponsored by Creative License, on music use in advertising, coordinated by *The Hollywood Reporter* and *Billboard's* sister publication SHOOT. Additional sessions and participants will be announced.

For more information, visit [www.billboardconvents.com](http://www.billboardconvents.com) or contact Melinda Jancangelo at 646-654-4660. For registration contact Kelly Peppers at 646-654-4643.

### UPCOMING EVENTS

BILLBOARD/HOLLYWOOD REPORTER FILM & TV MUSIC CONFERENCE

November 19-20 • Renaissance Hollywood Hotel • Los Angeles

BILLBOARD MUSIC AWARDS

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For more information: Melinda Jancangelo 646-654-4660 • [lbevents@billboard.com](mailto:lbevents@billboard.com)

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# Mescaleros Piece Together Strummer's Swan Song

BY WES ORSHOSI

When an undiagnosed congenital heart defect claimed Joe Strummer's life last December, legions of music fans were left not only stunned but feeling as though the life had been sucker-punched out of them as well.

To these people, Strummer was not just a singer, but a hero of gigantic proportion.

Considering how hard the 50-year-old ex-Clash frontman's passing hit strangers, it must have been even more difficult for his family, friends and former bandmates.

But his widow, Lucinda, would have none of that. At her insistence, literally two weeks after Strummer's death, Martin Slattery and Scott Shields—of the Mescaleros, the band Strummer played with during his last five years—were back in the studio piecing together the album they and Strummer were working on when he died.

The fruits of their and others' efforts were delivered Oct. 21 with "Streetcore" (Helicat/Epitaph), Strummer's third album with the Mescaleros.

While Slattery and Shields were certain there would be a posthumously issued Strummer album, exactly what it would include was a bit

of a mystery at first.

A handful of tracks was captured at two previous sessions, the second of which was wrapped just days before Strummer's death. But the band was probably going to have to augment those with an instrumental and a few live tracks, Slattery figured.

Thankfully, he says, noted producer Rick Rubin had cut a pair of sparse acoustic tunes while Strummer was sitting in on the 2002 sessions for John N. Cash's last studio set, "American IV: When the Man Comes Around."

And it's those tracks—a cover of Bob Marley's "Redemption Song" and the Cash tribute "Long Shadow"—that give "Streetcore" its expected poignancy and bittersweet bent.

A heart-tugger for sure, "Long Shadow" finds Strummer singing of facing your demons, of climbing the mountain, of casting a long shadow on the ground over a "Ring of Fire"-recalling steam-train rhythm. Although written for Cash, it's a fitting, cosmic epitaph for both.

"I've told people that I thought it was the best song that he ever wrote—and I'm sure that's gonna open the floodgates," says Helicat chief Chris LaSalle, who was with Strummer the night he finished the track. "But I remember

seeing that look on his face [that night], like, how proud he was of it."

## TIGHTER, MORE FOCUSED

While the sometimes sprawling songs on his previous Mescaleros set, 2001's "Global a Go-Go," were often a product of a spontaneous outpouring of inspiration, "Streetcore" was meant to follow a more straightforward, mainstream-leaning approach.



STRUMMER: ONE LAST ENCORE

And in their tighter, leaner arrangements, many of the songs that make up the balance of "Streetcore" show case that direction.

"It was more into the kind of Brill Building [approach]," Slattery says, "Really kind of getting stuck into—and making it get over—a three- to four-minute period, as opposed to a 20-minute period."

## STAYING THE COURSE

Over the course of the band's final tour last year, and during its two studio stints for "Streetcore," it appeared as though the unit's future was bright. Strummer was feeling more fulfilled than ever before.

"He started saying things like, 'This is the fuckin' best shit I've ever been involved with,'" Slattery says, "And Joe doesn't just say those things."

In fact, when Strummer's former Clash bandmates Mick Jones and Paul Simonon approached Lucinda about backing her husband on the tracks he left behind—thus igniting the reunion Clash fans have wanted for two decades—she declined.

"She's really kept his mentality with regards to the record; it would have been very easy for her to accept an offer from [ex-Eurythmics] Dave Stewart to help her

Rick or Mick and Paul," Slattery says. "But she was quite strong about Scott and I carrying on as much as possible and not bringing in the history."

In terms of cohesiveness, Lucinda—who also even made a few key mixing calls—seemed to make the right decision, as Slattery and Shields arranged, wrote and produced the Mescaleros' work equally with Strummer.

A few of the tracks on "Streetcore" were born out of late-night jams. On the last night the band was together, it cut "Midnight Jam" as Strummer cheered it on, jumping up and down, shouting, "Fuckin' great!"

Strummer was to add vocals after the band's break for the Christmas holidays, but he died Dec. 27. Instead of leaving it as an instrumental, Slattery slathered dialogue from Strummer's BBC radio program over the music.

Reflecting on his time with Strummer, Slattery says the singer always instilled a sense of invincibility in those around him.

"Whether you were going around the world, or just walking about Soho, when you were with him, you felt like you were in a gang," the multi-instrumentalist says. "He was into the tribal thing, the posse; he was really into that, and it felt great being a part of it."



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# BMG Classics Gives RCA Red Seal A Fine Tuning



HARNONCOURT: RELEASES A PAIR OF NEW ALBUMS ON RCA RED SEAL

RCA Red Seal—which for quite some time has been the least active of the classical majors—has been reviving its engines.

First out of the gate Oct. 7 was an **Ensemble Modern** recording of several works by American original **Steve Reich**, including "City Life," "New York Counterpoint," "Eight Lines" (octet) and "Violin Phase."

On Oct. 21, the label released two discs by noted conductor **Nikolaus Harnoncourt**, one of RCA Red Seal's new signings. The first Harnoncourt discs are the Bruckner Ninth Symphony and **Smetana's** tone poem "Ma Vlast," both with the **Vienna Philharmonic**. The Bruckner title includes a

Super Audio CD performance of the symphony and a workshop concert in which Harnoncourt discusses his performance choices for the work's last, unfinished movement.

The label follows its frontline releases with several budget-priced boxes on Nov. 4. These titles feature some of the best-known recordings from the RCA vaults, including the complete

**Beethoven** symphonies conducted by **Arturo Toscanini** and **Yuri Temirkanov's** survey of the complete

**Chukovsky** symphonies with the **Royal Philharmonic Orchestra**.

After several name and organizational changes during the past few years (including the appointments of **Stefan Pissini** as senior VP/COO and **Gilbert Hetherwick** as VP/CM), the BMG classical division—whose mainstay imprint is RCA Red Seal—has reverted back to the name **BMG Classics**. Could these transformations signal a rededication to the classical market?

"Absolutely," Hetherwick affirms. "And our commitment now is completely to core classical music—all crossover is now in the hands of our sister company, **Arista Associated Labels**, under the direction of **David Weyner**."

With the signing of Harnoncourt

as well as the continued roster presence of such artists as violinist **Nicolaï Znaider** and mezzo-soprano **Vesselina Kasanova**, Hetherwick estimates that Red Seal will release no more than 15-20 front-end titles per year.

On the reissues front, the label will begin bundling CDs with DVDs in spring 2004 as well as launch a new mid-line series, "RCA Red Seal Classic

**Classical Score**

By **Anastasia Tsoulcas**  
atsoulcas@billboard.com



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# RZA Writes Music For Another Medium, Tarantino's 'Kill Bill'

When screenwriter/director **Quentin Tarantino** chose rapper **RZA** to write music for his current movie, "Kill Bill Vol. 1," it may not have seemed like an obvious choice for a director who generally packs his film soundtracks with retro pop music and relatively obscure artists.

RZA—who is also a member and producer of Wu-Tang Clan—tells *Billboard*, "Quentin says that I produce my albums like movies. So he wanted to bring that technique to 'Kill Bill Vol. 1.' I like using a lot of sound effects."

The movie's soundtrack—released Sept. 23 on A Band Apart/Maverick/Warner Music Group Soundtracks—features two RZA songs: "Ode to Oren Ishii" and "Crane/White Lightning," a collaboration with **Charles Bernstein**. RZA also scored some of the music for the film, which opened Oct. 10 in U.S. theaters and debuted at No. 1 during its opening week.



RZA: MIXING VIOLENCE AND BEAUTY

The rapper performed at the "Kill Bill Vol. 1" after-party for the film's New York premiere, which was held Oct. 7.

"Kill Bill Vol. 1"—a Miramax Films action picture—stars **Uma Thurman** as a former assassin who must battle other assassins while on a mission to get revenge on her former boss named **Bill**. **Lucy Liu** co-stars in the movie as **Oren Ishii**, the title character in RZA's soundtrack song.

On the song, RZA raps a biography about the character. "What's cool about the song," he notes, "is that it's rapping with no drums; just an orchestra. The Oren Ishii character is very violent but beautiful, and I think that music—rap with an orchestra—matches that contrast."

For "Crane/White Lightning," RZA says, "That was for a scene in the movie that was supposed to have a *Metallica* song. But that didn't work out, so Quentin told me he wanted a

song with a great buildup."

Other songs on the album include **Nas**'s *Silenthill*'s "Bang Bang (My Baby Shot Me Down)," **Santa Esmeralda**'s 10-minute cover version of the *Animals*' "Don't Let Me Be Misunderstood," **Isaac Hayes**'s "Run Fly Run" and **Tomoyasu Hotel**'s "Battle Without Honor or Humanity," which is the dramatic instrumental music heard in commercials for "Kill Bill Vol. 1."

"Since Quentin wrote the first part of the script," RZA comments, "he knew he wanted 'Bang Bang (My Baby Shot Me Down)' in the movie."

The rapper says of his teaming with Tarantino: "I first met him five years ago. He gave me the script to 'Kill Bill,' and at first he didn't know at which capacity I'd be involved. At one point he wanted to bring me in as producer for the soundtrack, but as time went on he decided to produce it."

Tarantino and A Band Apart co-founder **Lawrence Bender** were the soundtrack's executive producers. RZA says, "The first day we got into the nitty gritty of working together, he told me, 'I spent all week listening to Wu-Tang Clan, and I honestly admit I trust you.' I think he wanted me to add the kind of flavor to the soundtrack that people wouldn't expect."

"When we were working on the movie's music," RZA continues, "Quentin would come in with his vinyl record collection and play music that he thought would be inspiring."

Maverick GM **Daniel Savage** says that although the "Kill Bill Vol. 1" album isn't the kind of soundtrack that yield hit singles, it was nevertheless marketed aggressively.

Savage notes, "We did a lot of street marketing, and the soundtrack had high visibility at the New York and L.A. premieres. We also had soundtrack listening parties at clubs

## Movies & Music

By **Carla Hay**  
chay@billboard.com



in the top 20 [U.S.] markets."

In addition, the record label struck deals to have the soundtrack get in-store play at such retail chains as Puma, Diesel and Urban Outfitters. A national contest at Puma included giveaways of the album.

Maverick serviced the soundtrack to college radio, and the label hired independent firm Filter Marketing to do targeted street and online campaigns.

RZA says, "The opportunity to do this soundtrack's music really opened my mind up to a lot of other things. When I was mixing my current album ['Birth of a Prince,' released Oct. 7 on Sanctuary Records], that was even affected by the movie-making technique."

RZA also believes that more filmmakers should take a chance on hip-hop artists doing film scores.

"Any good film score knows how to characterize the music with the characters. Hip-hop producers and artists have the musical talent. Rap is all about storytelling, just like the movies."

Although music for the soundtrack to "Kill Bill Vol. 2" has yet to be decided, the album is set for release Feb. 3, 2004, on the same record label as its predecessor. Miramax will release the second film Feb. 20 in U.S. theaters.

## Classical

*Continued from page 18*

conductor's arrival in a more whimsical way with a limited-edition Vans skibbble-arm doll available to live-concert attendees.

The Centennial CD collection is available through the Orchestra's Web site, [minnesotaorchestra.org](http://minnesotaorchestra.org).

**ANOTHER 100 CANDLES:** Boston's Jordan Hall—the crown jewel of New

England Conservatory—is also celebrating its centennial.

One of the most acoustically perfect venues in the U.S. (if not the world), Jordan Hall first opened its doors Oct. 20, 1903. Since then it has hosted the Boston premieres of such world-renowned artists as the Budapest String Quartet, **Arthur Rubinstein**, **Frank Casals**, **Marian Anderson**, **Yo-Yo Ma** and **Renée Fleming**.

Let's hope the next 100 years bring no recordings from Jordan Hall, so that non-Bostonians can get a taste of the space's glorious, inimitable sound.

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# Latham Adds Music To Comedy Fest

BY SUSANNE ALUIT

LOS ANGELES—After rolling out the Crown Royal Kings of Comedy tour to sold-out areas, creator Walter Latham hopes the laughs extend all the way to the bank this year.

The Crown Royal Comedy Soul Festival road trip star stands up comedy. But it has added musicians for the first time.

Earth, Wind & Fire and the Isley Brothers are sharing the bill with such comedians as Bruce Bruce, Earthquake and Ricky Smiley.

Spanning 20 major-market dates, the Comedy Soul Festival kicks off Nov. 13 at the Philips Arena in Atlanta and wraps Dec. 28 at the Oakland Arena in Oakland, Calif. Tickets range from \$35 and \$75.

The 1999 arena run of Kings of Comedy—which spawned the Spike Lee-directed film "The Original Kings of Comedy"—attracted about 10,000 people per arena show, according to Latham, CEO of Latham Entertainment.

Combined with its 1998 theater incarnation, the two editions collectively grossed \$37 million, he adds.

Latham says the Comedy Soul Festival is following that successful path. "All indications are that it will be a sellout across the board," he says.

Latham's company produces films (like "Kings of Comedy") along with tours, including the Queens of Comedy series.

Latham says that the company's core African-American fan base tends to be late ticket buyers. So when 10,000 tickets sold out across the 20 dates during the first day of its Oct. 3 tour, "you have something that's hot," he says.

Even with those positive indicators, though, he's happy to keep the Comedy Soul Festival limited to 20 dates.

There are plans in 2004 to release a filmed version, similar to "Kings of Comedy," likely as a DVD or TV special. "You need to keep it short [and] intimate," Latham says. "You don't want to kill your second wave of opportunity."

But Kings of Comedy and the Comedy Soul Festival are not carbon copies. While Earth, Wind & Fire and the Isley Brothers are established acts—on par with Kings stars Steve Harvey, Cedric the Entertainer and Bernie Mac—Comedy Soul's comics are up-and-comers in the stand-up world.

Ronald Isley of the Isley Brothers had his doubts about the Comedy Soul lineup.

"We're friends with Steve Harvey and Bernie Mac, but some of these comedians that Walter is using are new comedians," Isley says.

But Latham says the current Comedy Soul Festival acts are just as big as Cedric the Entertainer was when he was first on tour with the Kings of Comedy. Verline White of Earth, Wind & Fire points out, "that musicians and comedians have something that's hot."

dians have a lot in common—they both entertain people."

Confidence in the Comedy Soul concept led Latham to "go on the line and guarantee Crown Royal the title sponsor" 70% overall attendance," he says.

Rob Warren, VP of marketing at Diageo-North American Whisky, which distributes Crown Royal, is equally sure that the festival will be a success.

After Crown Royal kicked off its partnership with Latham Entertainment on Kings of Comedy, Warren recalls telling Latham, "We like this relationship with you. You deliver the biggest comedy programming events we've ever seen. When you're ready to go back on the road with a product, call us."

In exchange for the sponsorship, Crown Royal is primarily covering the tour's marketing expenses. It is advertising the tour with visual displays inside Crown Royal retailers and by sending e-mails to the 750,000 registered members of its Web-based benefits club, Society of Crown.

Already, Crown Royal has packed with Latham Entertainment to launch a second installment of the

Comedy Soul Festival tour at a time to be determined. A different mix of performers will likely be featured.

Warren admits it is tough to detect a direct link between exposure to Kings of Comedy shows and spiked product sales. But he nevertheless sees a "total upside in hooking up with Latham's tour endeavors."

"We have done post-event research [through the Web site and at show venues], and [attendees] show strong affinity for Crown Royal. They recollect that Crown Royal was the sponsor. That's why we are back again [with Latham]," Warren says.

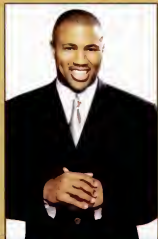
"Bringing in legendary musical groups to the tour should broaden the consumer base for Crown Royal products. Crown Royal has a very good African-American following," he says, adding that acts like Earth, Wind & Fire and the Isley Brothers appeal to all groups of people.

Bryan Blum, GM of the Compac Center in Houston, reports that the Nov. 15 show there should near its capacity of 10,600. He agrees that the Comedy Soul Festival "takes Kings of Comedy to a new level. It appeals to a broader audience."

Other venue managers report slow ticket sales but believe that Latham's track record should deliver packed houses come showtime.

"I trust [Latham's] instincts very much," says Peter Patton, GM of the Gund Arena in Cleveland, which hosts the concert Nov. 22.

A month out from the date Patton says, "Sales are low, but I'm still optimistic. [It] will have a strong finish."



LATHAM: 'WE HAVE SOMETHING HOT'

# Clear Channel Out; I.M.P. In At D.C.-Area Shed

BY RAY WADDELL

A pair of Washington, D.C., promoters has taken over the venerable Merriweather Post Pavilion in a rare case of an independent replacing a corporate promoter at a shed.

Seth Hurwitz and Rich Heinecke, principal partners in I.M.P. and owners of the 9-30 Club in Washington, D.C., have signed an exclusive contract to book and operate the 15,000-capacity amphitheater in Columbia, Md. The deal starts in 2004 (Billboard Bulletin, Oct. 13).

The contract was signed with the Rouse Co., which owns the pavilion. Merriweather opened it in 1967 as the cultural hub of the planned town of Columbia, halfway between D.C. and Baltimore.

I.M.P. has a history in the venue, having promoted shows there from 1998 to 2002 under an agreement with then-leaseholder Nederlander.

That contract transferred to Clear Channel Entertainment (CCE) through its SFX acquisition, with CCE promoting shows at Merriweather exclusively in 2003.

Seventy-five miles from Columbia, CCE owns and operates the Washington, D.C., market's other shed, the 25

million, 25,000-capacity Nissan Pavilion in Bristow, Va. Cellular Door Concerts opened the venue in 1995. SFX acquired Cellular Door in 1998.

Some contend that CCE consciously steered the premier D.C. outdoor shows to its own venue. Nissan hosted 28 concerts in 2003; Merriweather hosted 19.

The CCE camp obviously sees things differently. Last year, the Merriweather's schedule—booked by CCE—included Kenny Chesney, a two-day jazz fest, Brooks & Dunn, the Dead, Neil Young, Jimmy Buffet, Blue Man Group, Jackson Browne, Iron Maiden, Mariah Carey, 311, Radiohead, Tori Amos, the Liquid Spirit tour and Crosby, Stills & Nash.

"We'll let that schedule stand on its own legs," says G. Wilson Rogers, CCE senior VP/GM for the South region. Rogers oversees the company's efforts in the region, including Nissan Pavilion. Still, on the surface, Billboard Boxscore numbers indicate that the CCE shed vastly outperformed Merriweather.

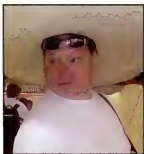
Nissan reported 27 shows that drew 417,198 and grossed \$13.8 million. Merriweather reported 11 shows that grossed slightly less than \$3 million and drew 96,906.

"We're looking forward to having

[I.M.P.] as partners at the facility," says Wayne Christmann, senior VP for Columbia Management and managing agent of the Rouse Co. for the Merriweather property.

Hurwitz says Merriweather had been the premier place to play outdoors in the market, "so much so that Clear Channel wanted to control another amphitheater in the D.C. market when they had one already [in Nissan Pavilion].

"But in this case it wasn't as simple as just buying it," Hurwitz continues. "They had a landlord to deal with, and that's why their usual strategy didn't work."



HURWITZ: I.M.P. WILL BOOK MERRIWEATHER

"They didn't fool the landlord, the acts or the public," Hurwitz adds. "There are two ways to deal with competition. You either try to control the situation, or you do a better job. I plan on doing the latter."

Hurwitz says he talked with managers and agents that had offers in for Nissan, and they had no idea the Merriweather was still open.

"For [CCE] to pretend the place didn't exist or to try and do some sort of planned obsolescence strategy, I think people were pretty insulted that Clear Channel thought everyone would buy their version of the world," Hurwitz says.

Rogers takes the high road when discussing the shift at Merriweather. "The Rouse Co. issued a [request for proposals], we responded and we're disappointed that our response wasn't taken," he says.

## CHANGES AFOOT

Christmann says the Rouse Co. is planning a multi-phase, multimillion-dollar capital improvement project for Merriweather.

Long-term plans may involve making it a year-round facility as opposed to a seasonal one.

Christmann hinted the venue

may become enclosed.

"We're looking at maintaining an entertainment facility within the [arena] that Merriweather exists," says Christmann, referring to the 60-plus-acre commercial/residential area that is home to the venue.

Meanwhile, Hurwitz plans on being active but selective at Merriweather.

With extremely deep pockets, an unmatched network of sheds and the lion's share of the outdoor concert business, CCE is fierce competition. And with 10,000 lucrative reserved seats at Nissan, as opposed to 5,200 at Merriweather, the former offers a substantially higher gross potential in most cases.

Hurwitz says he won't get into a bidding war to attract acts to Merriweather but says it is the best fit for many bands.

The D.C. shed situation is one that agents are clearly interested in.

"I will play for the right promoter, on the right day in the right building," says Marty Diamond, president of Little Big Man Booking, agency for such acts as Avril Lavigne, Jason Mraz and Coldplay.

I.M.P. will promote the Dec. 14-15 Simon & Garfunkel shows at MCI Center in D.C., both of which are sold out.



ARTIST	VENUE (DATE)	GROSS (TICKET PRICE)	ATTENDANCE (CAPACITY)	PROMOTER
BRUCE SPRINGSTEEN & THE E STREET BAND	Sho Stadium, Piscataway, N.J. Oct. 1-2, 4	\$10,856,810 \$75.00	147,882 150,000	New York Mass. Radio City Entertainment
SIMON & GARFUNKEL THE EVERYBROTHERS	United Center, Chicago Oct. 24-25	\$2,191,090 \$20.00	34,228 two nights	Jane Productions
CELINE DION	Palace of Auburn Hills, Auburn Hills, Mich. Oct. 18-19	\$3,103,346 \$225.51/\$157.50/\$87.50	39,000 two nights	Clear Channel Entertainment, Palace Sports & Entertainment
BRUCE SPRINGSTEEN & THE E STREET BAND	INGREED Field at Mile High, Denver Sept. 25	\$2,442,892 \$15.00	26,479 37,500	House of Blues Concerts
CHER, TOMMY DRAKE	Bankers Life Fieldhouse, Indianapolis, Ind. Oct. 1	\$1,772,822 \$19.75/\$13.75	25,830 26,000	Clear Channel Entertainment
SHANIA TWAIN, JAMES OTTO	FlorsCenter, Boston Oct. 1	\$1,174,490 \$25.00	16,722 seating	OCESA Presents, Fresh Productions
SHANIA TWAIN, JAMES OTTO	BCI Center, Washington, D.C. Oct. 1	\$1,125,381 \$23.75	16,872 16,363	Clear Channel Entertainment
SHANIA TWAIN, JAMES OTTO	Paycom Arena, Albany, N.Y. Oct. 11	\$1,095,175 \$20.50	15,554 seating	Fresh Productions, in-house
SHANIA TWAIN, JAMES OTTO	United Center, Chicago Oct. 22	\$1,094,380 \$20.50	14,567 18,351	Jane Productions
SHANIA TWAIN, JAMES OTTO	Continental Airlines Arena, East Rutherford, N.J. Oct. 1	\$1,062,580 \$20.50	17,703 19,003	OCESA Presents, Fresh Productions
FLEETWOOD MAC	FlorsCenter, Boston Sept. 24	\$1,020,887 \$13.75/\$15.50/\$45.50	13,180 14,009	Concerts West, in-house
AEROSMITH & KISS, SALVA	White River Amphitheatre, Auburn, Wash. Oct. 12	\$1,001,224 \$11.50	14,949 10,770	Clear Channel Entertainment
MANA	Alcatraz Arena, San Francisco, Calif. Oct. 1	\$983,142 \$63.50/\$45.50	26,126 24,318	OCESA Presents
AEROSMITH & KISS, SALVA	Coors Amphitheatre, Delta Vista, Calif. Oct. 18	\$930,714 \$11.95/\$8.95/\$45.95	23,410 15,000	House of Blues Concerts
SHANIA TWAIN, JAMES OTTO	Madison Square Garden, New York Oct. 14	\$971,760 \$20.50	16,706 19,018	OCESA Presents, Fresh Productions
SHANIA TWAIN, JAMES OTTO	Nassau Veterans Memorial Coliseum, Usterdale, N.Y. Oct. 1	\$930,905 \$33/\$60/\$45	14,682 17,751	Metropolitan Talent Presentations
LUCIANO PAVAROTTI	Sovereign Bank Arena, Rarson, N.J. Oct. 27	\$796,181 \$50.00/\$25.00/\$15.00	6,912 7,950	Manex Entertainment
R. KELLY	New Orleans Arena, New Orleans Oct. 26	\$665,645 \$7.00	14,076 seating	Atlanta Worldwide Touring
R.E.M., PETE D'OR	Philips Arena, Atlanta Oct. 26	\$626,838 \$9.50	9,908 12,789	Clear Channel Entertainment
KZL COUNTRY BASH: LEANN RIMES, KID ROCK, LONESTAR, JOE DO MESSINA, TRICK PONY & OTHERS	Verizon Wireless Ampitheatre, Irvine, Calif. Oct. 11	\$616,561 \$10.00	16,822 16,151	Clear Channel Entertainment
AEROSMITH & KISS, SALVA	Sleep Train Amphitheatre, Merced, Calif. Oct. 14	\$607,556 \$12.50	17,867 18,500	Clear Channel Entertainment
RED HOT CHILI PEPPERS, FLAMING LIPS, MIKE WATT	The Forum, Inglewood, Calif. Oct. 11	\$626,562 \$39.50	14,365 15,054	Clear Channel Entertainment, Goldenshoe, Nederlander Organization
BUZZFEAT: STAINED FLEET, TRAFFI, EVE & ALIEN ANT FARM	Cynthia Woods Mitchell Theatre, The Woodlands, Texas Oct. 11	\$624,122 \$77.00	16,016 17,647	Clear Channel Entertainment
106.7 THE FM's ONE NIGHT WITH LIFE: BOO STEVART, SEAL, SIMPLY RED, SARAH McLAUGHLIN	The Theatre at Madison Square Garden, New York Oct. 15	\$572,835 \$50.00/\$35.00	6,390 seating	Clear Channel Entertainment
CHER, TOMMY DRAKE	Northwest Forum, Northville, Mich. Oct. 15	\$488,467 \$32.00/\$20.75	8,152 8,440	Clear Channel Entertainment, in-house
JAMES TAYLOR	Meadowlay Bay Events Center, Las Vegas Oct. 11	\$475,550 \$35.00	8,521 seating	Clear Channel Entertainment, in-house
JAMES TAYLOR	Coors Amphitheatre, Delta Vista, Calif. Oct. 17	\$397,000 \$10.00/\$20.00/\$30.00	8,119 13,346	House of Blues Concerts
MANA	Palmer Center, Fairfax, Va. Oct. 12	\$391,156 \$11.00	7,563 seating	OCESA Presents
RED HOT CHILI PEPPERS, FLAMING LIPS, MIKE WATT	Coors Amphitheatre, Delta Vista, Calif. Oct. 14	\$389,448 \$40.00/\$20.00	9,788 10,000	House of Blues Concerts
RED HOT CHILI PEPPERS, FLAMING LIPS, MIKE WATT	Verizon Wireless Ampitheatre, Irvine, Calif. Oct. 12	\$388,103 \$40.00/\$20.00	8,972 16,244	Clear Channel Entertainment, Goldenshoe
ALAN JACKSON, JOE NICHOLS	Mississippi Coliseum, Jackson, Miss. Oct. 26	\$379,535 \$10.00	6,627 seating	Beverly Productions, Decker Concerts
GOOD CHARLOTTE, SOMETHING CORPORATE, MIST	Nassau Veterans Memorial Coliseum, Usterdale, N.Y. Oct. 17	\$370,225 \$10.00	10,824 13,500	Clear Channel Entertainment
GOOD CHARLOTTE, SOMETHING CORPORATE, MIST	Madison Ballroom, New York Oct. 1	\$242,337 \$20.00/\$10.00	8,401 10,485	Clear Channel Entertainment
MICHAEL W. SMITH, MERCYME	Allen Center, West Memorial Coliseum, Fort Wayne, Ind. Oct. 1	\$236,780 \$25.00/\$15.00/\$10.00	5,86 seating	Trinity Communications Group

# MCI Center's Paul Joins Azoff's Co.

MCI Center entertainment booker **Jared Paul** will be joining AzoffMusic Management. Paul will work closely with megamanager **Irv Azoff** at the company's Los Angeles headquarters as a personal manager.

Paul previously served as director of entertainment for Washington Sports and Entertainment, owner and operator of the MCI Center in Washington, D.C.

Additionally, Paul will oversee a new division of the company that will develop strategic joint ventures to manage artists with other managers.

Calling the move a "once-in-a-lifetime opportunity," Paul says he is looking forward to working with Azoff, one of the legends in the business, as well as exercising his creativity. "That will be a change for someone who in the past had to rely on other people to bring me shows," Paul says. "I will be working hand in hand with Irv and his roster of acts, involved in all aspects of artists' careers."



PAUL, 'ONCE-IN-A-LIFETIME OPPORTUNITY'

Azoff says Paul's background in touring gives him a "head start there, but I think he'll be a great fit as a manager in all areas of the business." Prior to his job at MCI Center, Paul worked with promoters **Jack Boyle** and the late **Dave Williams** booking concerts for the Washington, D.C., office of **Cellar Door** Concerts. His last day at MCI Center is Nov. 3.

**PLAYING TAG:** The Nashville office of the Agency Group, headed by **Paul Roster**, is aggressively signing acts. Roster additions during the past month include **Clarence "Gatemouth" Brown**, **Hot Club of Cowtown**, **Third World**, bluesgrass vocalist **Ronnie Bowman**, Scott

**Miller** & the Commonwealth, **Daybreak**, the **Gibson Brothers**, **Adrienne Young**, **Vienna Tann** and the **Avett Brothers**.

In other Nashville agency news, **Sammy Kershaw** and **Mark Farmer** have signed with the **Bobby Rotten** Co., and **Cowboy Crush** has signed with **Buddy Lee** Productions.

## On The Road

By Roy Waddell  
rwaddell@billboard.com



**TOURS AND SUCH:** Orange County, Calif., rock band **Li** has announced a string of West Coast tour dates beginning Nov. 16 at the **Sub Ballroom** in **Moscow, Idaho**. The band has been in the studio for the past several months recording its 2004 release, tentatively titled "Weapons of Mass Distortion."

**Gillette** Pasion Vensus Presents **Martina McBride's** *The Joy of Christmas* tour will begin Nov. 28 at the **Erie (Pa.) Civic Center**. It wraps Dec. 22 at the **Ford Center** in **Oklahoma City**. **Ron Baird** at **Creative Artists Agency** books **McBride**.

Seattle rockers **Vendetta Red** begin their first headlining tour Nov. 11 at the **Bluebird** in **Denver**. **S.T.U.N. and Armor for Sleep** are supporting. **Paolo Palazzo** with **CAA** is **Vendetta Red**'s booking agent.

**HIGH LIFE:** Clear Channel Entertainment's **Rich Levy**, VP of booking for national sales and marketing, says the **Miller Pure Night** tour was a bigger winner this year.

"We brought such artists as **Snoop Dogg**, **Ludacris**, **Chingy**, **Evan Dando**, **Rhett Miller**, **Elton Phillips** from **Toad the Wet Sprocket**, **Trapt**, **Seether**, **Smile**, **Empey Soul**, **Busta Rhymes**, **Cypress Hill**, etc., to 1,000-capacity venues in **Los Angeles**, **San Francisco** and **Chicago**," he wrote in an e-mail.

Tickets were priced between \$5 and \$7, including service charges and facility fees.

The difference between these shows and [other, similar sponsored small-venue tours] was that the public could actually purchase tickets to them," Levy said. "The events were [for those aged] 18 and over, as opposed to 21 and over. They were not given to a particular radio station. Far less intrusive. Far more about bringing value to the consumer, which I am trying to make my m.o."

## Glory Celebrates New Soul Generation

BY GAIL MITCHELL

The next generation of soul artists. That is the niche being mined by Glory Records.

The New York-based label's entrée into the market is "Neo-Soul United," released Sept. 2. The 12-track compilation is distributed by Select-O-Hits. It celebrates what Glory founder and classic soul music lover Natalie Esposito calls the "rich diversity and amazing quality of the new generation of soul artists."

Esposito began researching the underground soul realm a year ago. Comprising songs marinated in funk, gospel, hip-hop, jazz and ragtime, the collection features performances by such up-and-comers as Lizz Fields, Michael Bohannon, Kelli Sae, Ellis Hall, Cee Cee Michaela and Cooly's Hot Box.



Several of the acts, including Fields, Sae (a vocalist with Incognito) and Cooly's, also have solo albums in current release on other labels. Hall is signed to Ray Charles'

Crossover label with a first single, "Gotta Get the Money." The single cracked the *Billboard* Hot R&B/Hip-Hop Singles & Tracks chart at No. 98 in the Oct. 25 issue.

Dedicated to building steady sales, Glory scored a coup when Carlos Adams, product manager of urban music for Virgin Megastores

USA, selected its album to be part of a high-profile, 60-day national campaign (September-November), alongside projects by Dwele and Obie Trice, plus a 2Pac reissue. The campaign includes price-and-positioning, a listening station and a Vibe magazine ad.

Virgin corporate policy does not permit staffers to comment on store campaigns. But to gauge the building buzz on "Neo-Soul United," it can be noted that the track "Build a Fire" by Bohannon claimed the No. 2 most-rated/played position on the AOL/Netscape/Spinner top 25 chart for the week ending Oct. 26. (Spinner.com provides music broadcasting content to AOL and Netscape.)

Another track, Lasonya Gunter's "Endlessly," finished at No. 10 for the same week. Six songs from the compilation are in rotation on [spinner.com](http://spinner.com).

In addition to spinner.com, other alternative routs have been pressed into service. These include DMX Music (a music supplier of in-store play for Gap and other large chains), XM satellite radio and leading community/college radio stations.

"The way I am going after accounts

is unusual," Esposito says. "Instead of spreading the product to as many accounts as possible in the hope of having a big first week, I am placing the product at a few select accounts in the top markets. A steady sales pattern is very important to me, more so than a big first week with a massive drop afterward."

"So far the word-of-mouth has been the biggest force behind the continuous interest for the project.

"Neo-Soul United" was released at the end of October in France (through Nocturne). It will be available in November in Germany (Zomba) and Japan (Manhattan Records).

Initially a one-woman show, Glory Records' staff now includes consultant John Costanza and newly named co-president Teddy Esposito. Natalie's husband was formerly director of sales at Giant Step, early home of

Motown artist Donnie.

"My sales projections are very conservative," says Esposito, who has worked in the restaurant and finance industries. "And my overhead is low, so the current climate doesn't really affect me."

A special one-hour show devoted to "Neo-Soul United" aired at the end of October on Paris' top urban radio station, Generations FM. And according to Costanza, a couple of video directors "who believe in the project," have offered to do a low-budget video, but nothing is concrete yet.

In the meantime, Esposito is looking for corporate sponsors to underwrite a national tour.

"Not having a background in the music industry keeps me very open-minded," she says. "If I can make my investment back and help launch the careers of a few artists, I'll be very satisfied."

## Artist Factory Production Up

### *Company Inks First Major Artist-Development Deal With Aezra*

The Artist Factory has pacted with Aezra Records to work in tandem with the latter's R&B singer/song-writer Crea

The deal is Atlanta-based Artist Factory's first major long-term artist-development project since opening its doors earlier this year (*Billboard*, May 10). Last week, Artist Factory founder **Hiriam Hicks** announced that the company is now overseeing all managerial duties for **Jermaine Dupri** the artist.

Phoenix-based Aezra Records was established in 1999. **Eric Cheroske** is label president. He helms a pop/rock roster that includes veteran acts the **Toadies** and **Robin Trower**, as well as newcomers **Chomsky** and **John Price**. Crea is the first artist signed to the label's R&B roster. Urban/pop songwriter/stylist **Billy Miles** has

## Rhythm & Blues

By Gail Mitchell  
gmitchell@billboard.com



since been added to the lineup. Aezra executive VP of A&R **Gary Katz** (formerly with Warner Bros.) signed Crea to the label. She makes her solo debut with "Mystory" in first-quarter 2004. Her first single is "I Lied."

**URBAN VILLAGE II:** Jan. 26, 2004, has been designated Urban Day at MIDEM 2004 (Jan. 25-29 in Cannes, France). MIDEM will also hold its second annual Urban Music Village. Once again, the focus will be on rap, hip-hop, R&B and gospel music.

On tap are a brand-new urban lounge featuring various acts, a series of concerts and a special urban-themed conference. Last year's inaugural event attracted such performers as **Wycle Jean** and labels, publishers and artist-management firms representing the U.S., the U.K., France, South Korea, New Zealand and the Netherlands. For details, contact **Francine Chin** at 212-370-7493.

**MUSICAL BITS:** Angie Stone will host American Urban Radio Networks' annual holiday special, "It's Christ-

Looking ahead to the new year, **George Benson** returns with "Irreplaceable" in February. The 10-song GRP Records project was co-written/produced by **Joshua Thompson**. The album finds Benson collaborating with various singers (**Joe, Lisa Fischer** and **Chyna**) and players (bassist **Richard Bona**, beat programmer **Ali Jackson**). His most recent GRP release was the 2000 album "Absolute Benson."

**Musiq's** third *De Soul set*, "Soulstar," is now due Dec. 9; **112's** *Bad Boy/DeJam set*, "Hot and Wet," is set for Nov. 18.

**JAMM FOR CHARITY:** Sheila E., original members of the Time and the

**Revolution With Wendy & Lisa** are among the confirmed performers for the Family Jamm! The Dec. 13 Los Angeles Forum event benefits the Lil' Angel Bunny Foundation, which helps abused and abandoned children by promoting self-confidence through music and the arts. Officers include Sheeja E. and **Jynn Mabry**.

NOVEMBER 8 2003		Billboard		HOT RAP TRACKS™	
LAST WEEK		Airplay monitored by		N Nielsen Broadcast Data Systems	
		TITLE (IMP/INT) PROMOTION LABEL		Artist	
1	1	STAND UP (11 W/INT) (10/INT) J&M RECORDS/KID	NUMBER 1	3 Weeks At Number 1	Ludacris Featuring Shawna J
2	3	HOLMIE IN (11 W/INT) (10/INT) J&M RECORDS/KID	Chingy Featuring Ludacris & Snoop Dogg		
3	2	DAMIAN (11 W/INT) (10/INT) J&M RECORDS/KID	YoungBloodz Featuring Lil Jon		
4	4	GET LOW (11 W/INT) (10/INT) J&M RECORDS/KID	Lil Jon & The East Side Boyz Featuring Ying Yang Twins		
5	6	THE WAY YOU MOVE (11 W/INT) (10/INT) J&M RECORDS/KID	OutKast Featuring Snoop Dogg		
6	5	RIGHT THURR (11 W/INT) (10/INT) J&M RECORDS/KID	Chingy		
7	10	WAT DA HOOK GON BE (11 W/INT) (10/INT) J&M RECORDS/KID	Murphy Lee Featuring Jermaine Dupri		
8	7	CAN'T STOP, WON'T STOP (11 W/INT) (10/INT) J&M RECORDS/KID	Young Gove		
9	9	PASS THAT DUTCH (11 W/INT) (10/INT) J&M RECORDS/KID	Missy Elliott		
10	8	SHAKE YA TAILFEATHER (11 W/INT) (10/INT) J&M RECORDS/KID	Nelly, P. Diddy & Murphy Lee		
11	11	SUGA SUGA (11 W/INT) (10/INT) J&M RECORDS/KID	Baby Bash Featuring Freddie J		
12	14	RUNNIN' (DYING TO LIVE) (11 W/INT) (10/INT) J&M RECORDS/KID	Tupac Featuring The Notorious B.I.G.		
13	15	BAD BOY THIS BAD BOY THAT (11 W/INT) (10/INT) J&M RECORDS/KID	Bad Boy's Da Band		
14	12	P.L.M.P. (11 W/INT) (10/INT) J&M RECORDS/KID	50 Cent		
15	21	STUNT 101 (11 W/INT) (10/INT) J&M RECORDS/KID	G-Unit		
16	16	CLAP BACK (11 W/INT) (10/INT) J&M RECORDS/KID	Juvenile		
17	13	INTO YOU (11 W/INT) (10/INT) J&M RECORDS/KID	Fabulous Featuring Teraiah O Ashanti		
18	18	PARTY TO DAMASCUS (11 W/INT) (10/INT) J&M RECORDS/KID	Wyclef Jean Featuring Missy Elliott		
19	25	DOWN FOR ME (11 W/INT) (10/INT) J&M RECORDS/KID	Lauryn Featuring Missy Williams		
20	20	FLY (11 W/INT) (10/INT) J&M RECORDS/KID	213		
21	24	NAGGIN (11 W/INT) (10/INT) J&M RECORDS/KID	Ying Yang Twins		
22	22	24'S (11 W/INT) (10/INT) J&M RECORDS/KID	T.I.		
23	23	PON DE RIVER, PON DE BANK (11 W/INT) (10/INT) J&M RECORDS/KID	Elephant Man		
24	19	IF I CAN'T (11 W/INT) (10/INT) J&M RECORDS/KID	50 Cent		
25	17	GOT SOME TEETH (11 W/INT) (10/INT) J&M RECORDS/KID	Obie Trice		

\* Based on available information in audience measurements. The top tracks were downloaded from the RDS Top 50 and 50 rhythmic top 50 stations which are electronically monitored 24 hours a day 7 days a week. Songs ranked by number of available computers by cross-referencing exact times of play with Arbitron listener data. © 2009, WYU Business Media, Inc. All rights reserved.



NOVEMBER 8 2003										Billboard										TOP R&B/HIP-HOP ALBUMS™									
Sales data compiled from a national subject panel of core R&B/Hip-Hop stores by Nielsen SoundScan										Title										Title									
ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL										Title										Title									
LAST WEEK 2 WEEKS AGO										LAST WEEK 2 WEEKS AGO										LAST WEEK 2 WEEKS AGO									
1 2 1										1 2 1										1 2 1									
LUDACRIS										NUMBER 1										SMOKE NORFUL									
DISASTROUS THIS PLACE BORN CAPITAL (M)										2 Weeks At Number 1										EM 60505, 2004-05-18 (M)									
HOT SHOT DEBUT										Clickin' N' Number 1										I Need You Now									
LOON										Leah										CASH KOLA									
BAC 801/REPUBLIC (M)										2										MONSTER/REPUBLIC/BLVD MUSIC (M)									
OUTKAST										The Isley Brothers Featuring Ronald Isley										BIBY BASH									
AREAS OF INTEREST (M)										48										UNIVERSAL/REPUBLIC (M)									
JAGGED EDGE										Head										MONTELL CORDAY									
COLUMBIA AND COLUMBIA MUSIC (M)										1										ENTERPRISE/REPUBLIC (M)									
MARQUES HOUSTON										MH										MARIAH CAREY									
THE R. IN R&B COLLECTION: VOLUME TWO										25										COLUMBIA/STONY NATION MUSIC (M)									
R. KELLY										The R. In R&B Collection: Volume Two										SOUNDTRACK									
BAC 801/REPUBLIC (M)										25										BAC 801/REPUBLIC (M)									
BAD BOY'S DA BAND										The Hot For TV										DAVID BANNER									
BAC 801/REPUBLIC (M)										1										DISNEY/REPUBLIC/BLVD MUSIC (M)									
ANTHONY HAMILTON										Comin' From Where I'm From										MESELD NEDEGCELLO									
DISASTROUS THIS PLACE BORN CAPITAL (M)										68										INDEPENDENT/AMT/REPUBLIC (M)									
CHINGY										Jackpot										JAEHEIM									
DISASTROUS THIS PLACE BORN CAPITAL (M)										1										DOLBY/BLVD MUSIC/REPUBLIC (M)									
DMX										Grand Champ										MYA									
BAC 801/REPUBLIC (M)										1										ARND/REPUBLIC/BLVD MUSIC (M)									
YING YANG TWINS										Me & My Brother										RIHAN BENSON									
COLUMBIA AND COLUMBIA MUSIC (M)										46										EM 60505, 2004-05-18 (M)									
YOUNGBOOZ										Drunkin' Patrizi										YANZARAH									
BAC 801/REPUBLIC (M)										1										THREE 100 (M)									
WYNCE A.										Deeper In Love										GANGSTA BOO									
COLUMBIA AND COLUMBIA MUSIC (M)										1										REPUBLIC/BLVD MUSIC (M)									
ULIJA										Kings Of Crunk										RAPHAEL SADIQ									
BAC 801/REPUBLIC (M)										2										WYNN 100 (M)									
CALVIN RICHARDSON										2:13 PM										VARIOUS ARTISTS									
WYNN/REPUBLIC/BLVD MUSIC (M)										1										REPUBLIC/BLVD MUSIC/REPUBLIC (M)									
SPAC										No-Mix Classics										NAPPY ROOTS									
BAC 801/REPUBLIC (M)										5										ATLANTIC/BLVD MUSIC (M)									
OBIE TRICE										Obie Trice										JAYVIE									
ARETHA FRANKLIN										So Much Love										ATLANTIC/BLVD MUSIC (M)									
ERYKATY BADAU										World Wide Underground (EP)										DO OR DIE									
REPUBLIC/BLVD MUSIC (M)										11										J PRINCE/REPUBLIC/BLVD MUSIC (M)									
T.L.										Tupac										TRAGEDY KHADAFI									
DISASTROUS THIS PLACE BORN CAPITAL (M)										2										BLVD MUSIC/REPUBLIC (M)									
MURPHY LEE										Do Shool Boy Presents Murphy's Law										JOSS STONE									
WYNN/REPUBLIC/BLVD MUSIC (M)										5										REPUBLIC/BLVD MUSIC (M)									
TURK										Raw & Uncut										CECE WINANS									
REPUBLIC/BLVD MUSIC (M)										22										REPUBLIC/BLVD MUSIC/REPUBLIC (M)									
WILL DOWNING										Emotions										THREE & MAFIA									
DISASTROUS THIS PLACE BORN CAPITAL (M)										73										WYNN/REPUBLIC/BLVD MUSIC (M)									
SMOKE NORFUL										Smoke Norful: Limited Edition (EP)										E-40									
DISASTROUS THIS PLACE BORN CAPITAL (M)										24										BLVD MUSIC/REPUBLIC (M)									
DWILE										Subject										TYRONE DAVIS									
WYNN/REPUBLIC/BLVD MUSIC (M)										1										FUTURE 100 (M)									
R. KELLY										Chocolate Factory										BLACK EYED PEA									
WYNN/REPUBLIC/BLVD MUSIC (M)										1										ARND/REPUBLIC/BLVD MUSIC (M)									
KEM										Kemistry										KINDRED THE FAMILY SOUL									
WYNN/REPUBLIC/BLVD MUSIC (M)										14										WYNN/REPUBLIC/BLVD MUSIC (M)									
ASHANTI										Chapter II										FABOLOUS									
WYNN/REPUBLIC/BLVD MUSIC (M)										1										REPUBLIC/BLVD MUSIC (M)									
MARY J. BLIGE										Love & Life										EMINEM									
DISASTROUS THIS PLACE BORN CAPITAL (M)										1										REPUBLIC/BLVD MUSIC (M)									
DIRTY										Love Us & Hate Us										KALVIN BISHOP									
WYNN/REPUBLIC/BLVD MUSIC (M)										22										WYNN/REPUBLIC/BLVD MUSIC (M)									
R. KELLY										The R. In R&B: The Video Collection										BLACK MOON									
DISASTROUS THIS PLACE BORN CAPITAL (M)										31										BLVD MUSIC/REPUBLIC (M)									
DEAD PREZ										Turn Off The Radio: The Mixtape Vol. 2: Get Free Or Die Trying										DAVID BANNER									
REPUBLIC/BLVD MUSIC (M)										32										DISNEY/REPUBLIC/BLVD MUSIC (M)									
SO CENT										Get Rich Or Die Tryin'										GARY L. WYATT									
DISASTROUS THIS PLACE BORN CAPITAL (M)										1										HYPERMARTIN (M)									
LUTHER VANDROSS										Dances With My Father										NATALIE WILSON & SOP									
BAC 801/REPUBLIC (M)										1										REPUBLIC/BLVD MUSIC (M)									
SOUNDTRACK										The Fighting Temptations										GINUWINE									
WYNN/REPUBLIC/BLVD MUSIC (M)										14										EM 60505, 2004-05-18 (M)									
BOY WOVW										Bow Wow: Unleashed										VARIOUS ARTISTS									
COLUMBIA AND COLUMBIA MUSIC (M)										4										REPUBLIC/BLVD MUSIC (M)									
MICHAEL McDONALD										Maternity										DEF JAM RECORDINGS PRESENTS MUSIC INSPIRED BY SLEDGE									
WYNN/REPUBLIC/BLVD MUSIC (M)										31										ATLANTIC/BLVD MUSIC (M)									
MONICA										After The Storm										JUSTIN TIMBERLAKE									
BAC 801/REPUBLIC (M)										2										ARND/REPUBLIC/BLVD MUSIC (M)									
BURBA SPARKX										Deliverance										FRAYSTER BOY									
BAC 801/REPUBLIC (M)										9										REPUBLIC/BLVD MUSIC/REPUBLIC (M)									
VARIOUS ARTISTS										The Notorious B.I.G.										VARIOUS ARTISTS									
BAC 801/REPUBLIC (M)										1										EM 60505, 2004-05-18 (M)									
JHUEL SANTANA										Red Star Sounds Presents Def: Classics										LSG									
ARETHA FRANKLIN										Walk Me To U										ATLANTIC/BLVD MUSIC (M)									
ERYKATY BADAU										Only The Strong										JOE BUDDEN									
SHEEK LOUCH										Only The Strong										BIRMINGHAM J.									
SEAN PAUL										Only The Strong										ATLANTIC/BLVD MUSIC (M)									
BOY NOID										Only The Strong										BERNIE WILLIAMS									
DISASTROUS THIS PLACE BORN CAPITAL (M)										45										REPUBLIC/BLVD MUSIC (M)									
FLOETRY										Only The Strong										SOUNDTRACK									
WYNN/REPUBLIC/BLVD MUSIC (M)										1										ATLANTIC/BLVD MUSIC (M)									
SILK										Only The Strong										NELLY									
DISASTROUS THIS PLACE BORN CAPITAL (M)										44										REPUBLIC/BLVD MUSIC (M)									
RZA										Only The Strong										HEROLYPTICS									
WYNN/REPUBLIC/BLVD MUSIC (M)										30										WYNN/REPUBLIC/BLVD MUSIC (M)									
PACESETTER										Bringing It All Together										KOOL G.P.									
WYNN/REPUBLIC/BLVD MUSIC (M)										36										BLVD MUSIC/REPUBLIC (M)									
VICKIE WINANS										Only The Strong										KEAK DA SNEAK									
DISASTROUS THIS PLACE BORN CAPITAL (M)										1										REPUBLIC/BLVD MUSIC (M)									
SMOKE NORFUL										Clickin' N' Number 1										CAMPBON PRESENTS THE DIPLOMATS									
DISASTROUS THIS PLACE BORN CAPITAL (M)										51										REPUBLIC/BLVD MUSIC (M)									
CASH KOLA										Life In General										VARIOUS ARTISTS									
MONSTER/REPUBLIC/BLVD MUSIC (M)										51										EM 60505, 2004-05-18 (M)									
THE ISLEY BROTHERS FEATURING RONALD ISLEY										Brillies Inc.										DEF JAM RECORDINGS PRESENTS MUSIC INSPIRED BY SLEDGE									
REPUBLIC/BLVD MUSIC (M)										32										ATLANTIC/BLVD MUSIC (M)									
BABY SHAG										The Smoker's Neighbor										LSG									
UNIVERSAL/REPUBLIC (M)										32										ATLANTIC/BLVD MUSIC (M)									
MONTELL CORDAY										Life After Def										JOE BUDDEN									
ENTERPRISE/REPUBLIC (M)										54										EM 60505, 2004-05-18 (M)									
MARIAH CAREY										The Remains										BIRMINGHAM J.									
COLUMBIA/STONY NATION MUSIC (M)										25										ATLANTIC/BLVD MUSIC (M)									
SOUNDTRACK										Bedz By 11										BERNIE WILLIAMS									
BAC 801/REPUBLIC (M)										1										REPUBLIC/BLVD MUSIC (M)									
DAVID BANNER										Mississippi: The Album										SOUNDTRACK									
DISNEY/REPUBLIC/BLVD MUSIC (M)										1										ATLANTIC/BLVD MUSIC (M)									
MESELD NEDEGCELLO										Comfort Women										NELLY									
INDEPENDENT/AMT/REPUBLIC (M)										43										REPUBLIC/BLVD MUSIC (M)									
JAEHEIM										Still Ghetto										HEROLYPTICS									
DOLBY/BLVD MUSIC/REPUBLIC (M)										3										WYNN/REPUBLIC/BLVD MUSIC (M)									
MYA										Mooding										KEAK DA SNEAK									
ARND/REPUBLIC/BLVD MUSIC (M)										2										REPUBLIC/BLVD MUSIC (M)									
RIHAN BENSON										Gold Coast										KOOL G.P.									
EM 60505, 2004-05-18 (M)										45										BLVD MUSIC/REPUBLIC (M)									
YANZARAH										Blackstar										KEAK DA SNEAK									
THREE 100 (M)										44										REPUBLIC/BLVD MUSIC (M)									
GANGSTA BOO										Expiring Minds: The Soap Years										KOOL G.P.									
REPUBLIC/BLVD MUSIC (M)										53										BLVD MUSIC/REPUBLIC (M)									
RAPHAEL SADIQ										All Him At The House Of Blues										KEAK DA SNEAK									
WYNN 100 (M)										40										REPUBLIC/BLVD MUSIC (M)									
VARIOUS ARTISTS										State Property Presents: The Chain Gang Vol. 1										KOOL G.P.									
REPUBLIC/BLVD MUSIC/REPUBLIC (M)										1										BLVD MUSIC/REPUBLIC (M)									
NAPPY ROOTS										Woodsie Love										KEAK DA SNEAK									
ATLANTIC/BLVD MUSIC (M)										9										REPUBLIC/BLVD MUSIC (M)									
JAYVIE										Javies										KOOL G.P.									
ATLANTIC/BLVD MUSIC (M)										18										BLVD MUSIC/REPUBLIC (M)									
DO OR DIE										Prince's New Deal										KEAK DA SNEAK									
J PRINCE/REPUBLIC/BLVD MUSIC (M)										17										REPUBLIC/BLVD MUSIC (M)									
TRAGEDY KHADAFI										Still Reportin'										KEAK DA SNEAK									
BLVD MUSIC/REPUBLIC (M)										69										REPUBLIC/BLVD MUSIC (M)									
JOSS STONE										The Soul Sessions (EP)										KOOL G.P.									
REPUBLIC/BLVD MUSIC (M)										70										BLVD MUSIC/REPUBLIC (M)									
CECE WINANS										Throne Room										KEAK DA SNEAK									
REPUBLIC/BLVD MUSIC/REPUBLIC (M)										21										REPUBLIC/BLVD MUSIC (M)									
THREE & MAFIA										Do Unbreakables										KOOL G.P.									
WYNN/REPUBLIC/BLVD MUSIC (M)										72										BLVD MUSIC/REPUBLIC (M)									
E-40										Breakin' News										KEAK DA SNEAK									
BLVD MUSIC/REPUBLIC (M)										4										REPUBLIC/BLVD MUSIC (M)									
TYRONE DAVIS										Come To Daddy										KOOL G.P.									
FUTURE 100 (M)										42										BLVD MUSIC/REPUBLIC (M)									
BLACK EYED PEA										Elephant										KEAK DA SNEAK									
ARND/REPUBLIC/BLVD MUSIC (M)										23										REPUBLIC/BLVD MUSIC (M)									
KINDRED THE FAMILY SOUL										Surrender To Love										KOOL G.P.									
WYNN/REPUBLIC/BLVD MUSIC (M)										29										BLVD MUSIC/REPUBLIC (M)									
FABOLOUS										Street Dreams										KEAK DA SNEAK									
REPUBLIC/BLVD MUSIC (M)										3										REPUBLIC/BLVD MUSIC (M)									
EMINEM										The Eminem Show										KOOL G.P.									
REPUBLIC/BLVD MUSIC (M)										1										BLVD MUSIC/REPUBLIC (M)									
KALVIN BISHOP										Do What I Gotta Do										KEAK DA SNEAK									
WYNN/REPUBLIC/BLVD MUSIC (M)										70										REPUBLIC/BLVD MUSIC (M)									
BLACK MOON										Total Ecstasy										KOOL G.P.									
BLVD MUSIC/REPUBLIC (M)										47										BLVD MUSIC/REPUBLIC (M)									
DAVID BANNER										Mississippi: The Screamed & Chopped Album										KEAK DA SNEAK									
DISNEY/REPUBLIC/BLVD MUSIC (M)										1										REPUBLIC/BLVD MUSIC (M)									
GARY L. WYATT										I Do Love You										KOOL G.P.									
HYPERMARTIN (M)										63										BLVD MUSIC/REPUBLIC (M)									
NATALIE WILSON & SOP										The Good Life										KEAK DA SNEAK									
REPUBLIC/BLVD MUSIC (M)										11										REPUBLIC/BLVD MUSIC (M)									
J5										Ice Cream										KOOL G.P.									
REPUBLIC/BLVD MUSIC/REPUBLIC (M)										83										BLVD MUSIC/REPUBLIC (M)									
GINUWINE										The Sinner										KEAK DA SNEAK									
EM 60505, 2004-05-18 (M)										1										REPUBLIC/BLVD MUSIC (M)									
VARIOUS ARTISTS										Reggae Gold 2003										KOOL G.P.									
HYPERMARTIN (M)										16										BLVD MUSIC/REPUBLIC (M)									
JUSTIN TIMBERLAKE										Cherish With You										KEAK DA SNEAK									
ARND/REPUBLIC/BLVD MUSIC (M)										49										REPUBLIC/BLVD MUSIC (M)									
FRAYSTER BOY										Go On The Run										KOOL G.P.									
REPUBLIC/BLVD MUSIC/REPUBLIC (M)										69										BLVD MUSIC/REPUBLIC (M)									
VARIOUS ARTISTS										Def Jam Recordings Presents Music Inspired By Sledge										KEAK DA SNEAK									
EM 60505, 2004-05-18 (M)										32										REPUBLIC/BLVD MUSIC (M)									
LSG										Joe Budden										KOOL G.P.									
ATLANTIC/BLVD MUSIC (M)										1										BLVD MUSIC/REPUBLIC (M)									
BIRMINGHAM J.										Do Neighborhood Sessions										KEAK DA SNEAK									
ATLANTIC/BLVD MUSIC (M)										93										REPUBLIC/BLVD MUSIC (M)									
BERNIE WILLIAMS										The Journey Wins										KEAK DA SNEAK									
REPUBLIC/BLVD MUSIC (M)										72										REPUBLIC/BLVD MUSIC (M)									
SOUNDTRACK										A Hip Hop Story: The Movie										KEAK DA SNEAK									
ATLANTIC/BLVD MUSIC (M)										69										REPUBLIC/BLVD MUSIC (M)									
NELLY										Nellyville										KEAK DA SNEAK									
REPUBLIC/BLVD MUSIC (M)										1										REPUBLIC/BLVD MUSIC (M)									
HEROLYPTICS										Fall Circle										KEAK DA SNEAK									
WYNN/REPUBLIC/BLVD MUSIC (M)										53										REPUBLIC/BLVD MUSIC (M)									
KEAK DA SNEAK										Counting Other Peoples Money										KEAK DA SNEAK									
REPUBLIC/BLVD MUSIC (M)										98										REPUBLIC/BLVD MUSIC (M)									
KOOL G.P.										Click Of The Trigger										KEAK DA SNEAK									
BLVD MUSIC/REPUBLIC (M)										99										REPUBLIC/BLVD MUSIC (M)									
CAMPBON PRESENTS THE DIPLOMATS										Diplomatic Immunity										KEAK DA SNEAK									
REPUBLIC/BLVD MUSIC (M)										1										REPUBLIC/BLVD MUSIC (M)									

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NOVEMBER 8  
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# Billboard® HOT R&B/HIP-HOP AIRPLAY™

LAST WEEK	TITLE	ARTIST	IMPACT (PROMOTION LABEL)	LAST WEEK	TITLE	ARTIST	IMPACT (PROMOTION LABEL)	LAST WEEK	TITLE	ARTIST	IMPACT (PROMOTION LABEL)
1	Stand Up	THE LOUDS	(J&R/REPRISE)	76	Into You	DAVID BENENET	(J&R/REPRISE)	91	Nigger	THE LOUDS	(J&R/REPRISE)
2	Run On Me	THE LOUDS	(J&R/REPRISE)	23	Down For Me	THE LOUDS	(J&R/REPRISE)	67	Gangsta Nation	THE LOUDS	(J&R/REPRISE)
3	Baby Boy	THE LOUDS	(J&R/REPRISE)	33	Knock Knock	THE LOUDS	(J&R/REPRISE)	40	Danger	THE LOUDS	(J&R/REPRISE)
4	Dame!	THE LOUDS	(J&R/REPRISE)	23	P.M.P.	THE LOUDS	(J&R/REPRISE)	57	Don't Mess With Me	THE LOUDS	(J&R/REPRISE)
5	Holdin' In	THE LOUDS	(J&R/REPRISE)	23	Change Clothes	THE LOUDS	(J&R/REPRISE)	58	Shit Shaker	THE LOUDS	(J&R/REPRISE)
6	Step In The Name Of Love	THE LOUDS	(J&R/REPRISE)	20	You Don't Know My Name	THE LOUDS	(J&R/REPRISE)	68	Summertime	THE LOUDS	(J&R/REPRISE)
7	The Way You Move	THE LOUDS	(J&R/REPRISE)	28	Love Calls	THE LOUDS	(J&R/REPRISE)	62	My Baby	THE LOUDS	(J&R/REPRISE)
8	Give	THE LOUDS	(J&R/REPRISE)	47	Wanted	THE LOUDS	(J&R/REPRISE)	63	My Love	THE LOUDS	(J&R/REPRISE)
9	Give	THE LOUDS	(J&R/REPRISE)	43	More & More	THE LOUDS	(J&R/REPRISE)	53	Backlight	THE LOUDS	(J&R/REPRISE)
10	They're Talking	THE LOUDS	(J&R/REPRISE)	30	Dance With My Father	THE LOUDS	(J&R/REPRISE)	55	Mo'Nasty	THE LOUDS	(J&R/REPRISE)
11	Right Thru	THE LOUDS	(J&R/REPRISE)	37	Crazy In Love	THE LOUDS	(J&R/REPRISE)	58	I Need You Now	THE LOUDS	(J&R/REPRISE)
12	What Do You Want	THE LOUDS	(J&R/REPRISE)	31	Need To Breathe	THE LOUDS	(J&R/REPRISE)	59	Gangsta	THE LOUDS	(J&R/REPRISE)
13	Cleeban	THE LOUDS	(J&R/REPRISE)	45	U Got That Love (Call It A Night)	THE LOUDS	(J&R/REPRISE)	59	Is It	THE LOUDS	(J&R/REPRISE)
14	Come Over	THE LOUDS	(J&R/REPRISE)	41	Hot & Wet	THE LOUDS	(J&R/REPRISE)	74	Get It On The Floor	THE LOUDS	(J&R/REPRISE)
15	Read Your Mind	THE LOUDS	(J&R/REPRISE)	34	Love You More	THE LOUDS	(J&R/REPRISE)	64	Be Easy	THE LOUDS	(J&R/REPRISE)
16	Bad Boy This Bad Boy That	THE LOUDS	(J&R/REPRISE)	32	Gangsta Love	THE LOUDS	(J&R/REPRISE)	75	Love Angel	THE LOUDS	(J&R/REPRISE)
17	Frankie	THE LOUDS	(J&R/REPRISE)	42	Find A Way	THE LOUDS	(J&R/REPRISE)	61	This Is How We Do	THE LOUDS	(J&R/REPRISE)
18	Pass That Dutch	THE LOUDS	(J&R/REPRISE)	44	Pretty To Dances	THE LOUDS	(J&R/REPRISE)	63	Shake That Monkey	THE LOUDS	(J&R/REPRISE)
19	Cleeban	THE LOUDS	(J&R/REPRISE)	36	I Wish I Wish	THE LOUDS	(J&R/REPRISE)	67	A Million Ways	THE LOUDS	(J&R/REPRISE)
20	Runnin' (Dying To Live)	THE LOUDS	(J&R/REPRISE)	50	Fortnight	THE LOUDS	(J&R/REPRISE)	70	Saga Star	THE LOUDS	(J&R/REPRISE)
21	Shit 101	THE LOUDS	(J&R/REPRISE)	51	Officially Missing You	THE LOUDS	(J&R/REPRISE)	66	Teach A Dream	THE LOUDS	(J&R/REPRISE)
22	Cave 1 Stop, Won't Stop	THE LOUDS	(J&R/REPRISE)	39	26's	THE LOUDS	(J&R/REPRISE)	68	Fallen	THE LOUDS	(J&R/REPRISE)
23	Milkyshake	THE LOUDS	(J&R/REPRISE)	38	What More Can I Say	THE LOUDS	(J&R/REPRISE)	68	I Show My Mind	THE LOUDS	(J&R/REPRISE)
24	Shake Ya Tailfeather	THE LOUDS	(J&R/REPRISE)	38	In These Jeans	THE LOUDS	(J&R/REPRISE)	69	Head	THE LOUDS	(J&R/REPRISE)
25	Shit 101	THE LOUDS	(J&R/REPRISE)	62	Shit 101	THE LOUDS	(J&R/REPRISE)	71	Shit 101	THE LOUDS	(J&R/REPRISE)

Records with the greatest percentage increase. © 2003, WU Business Media, Inc. All rights reserved. Compiled by Nielsen Broadcast Data Systems. "Hot" tracks are those that have appeared on the Hot 100 chart for at least 10 weeks. Songs ranked by gross impressions, computed by cross-referencing weekly times of airplay with audience survey data. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

NOVEMBER 8  
2003

# Billboard® HOT R&B/HIP-HOP SINGLES SALES

LAST WEEK	TITLE	ARTIST	IMPACT (PROMOTION LABEL)	LAST WEEK	TITLE	ARTIST	IMPACT (PROMOTION LABEL)	LAST WEEK	TITLE	ARTIST	IMPACT (PROMOTION LABEL)
1	Walked Outta Heaven	THE LOUDS	(J&R/REPRISE)	26	Jimmy Martin	THE LOUDS	(J&R/REPRISE)	51	No No No	THE LOUDS	(J&R/REPRISE)
2	Read Your Mind	THE LOUDS	(J&R/REPRISE)	21	Superstar/Phyng Without Wings	THE LOUDS	(J&R/REPRISE)	60	I Can	THE LOUDS	(J&R/REPRISE)
3	Runnin' (Dying To Live)	THE LOUDS	(J&R/REPRISE)	15	Love At 1st Sight	THE LOUDS	(J&R/REPRISE)	40	Light Your A** On Fire	THE LOUDS	(J&R/REPRISE)
4	The Way You Move (Yes, Yes)	THE LOUDS	(J&R/REPRISE)	39	Knock Knock	THE LOUDS	(J&R/REPRISE)	51	Anything Goes	THE LOUDS	(J&R/REPRISE)
5	Callin' All Girls	THE LOUDS	(J&R/REPRISE)	19	Mixes You	THE LOUDS	(J&R/REPRISE)	59	Shit 101	THE LOUDS	(J&R/REPRISE)
6	Holdin' In	THE LOUDS	(J&R/REPRISE)	21	Shit Shaker	THE LOUDS	(J&R/REPRISE)	59	Glitter	THE LOUDS	(J&R/REPRISE)
7	Shit 101	THE LOUDS	(J&R/REPRISE)	67	I'm (I Don't Want You Back)	THE LOUDS	(J&R/REPRISE)	30	Baby Boy	THE LOUDS	(J&R/REPRISE)
8	What Do You Want	THE LOUDS	(J&R/REPRISE)	25	Get Low	THE LOUDS	(J&R/REPRISE)	73	Fortnight	THE LOUDS	(J&R/REPRISE)
9	Cleeban	THE LOUDS	(J&R/REPRISE)	28	Right Thru	THE LOUDS	(J&R/REPRISE)	50	Head	THE LOUDS	(J&R/REPRISE)
10	Stand Up	THE LOUDS	(J&R/REPRISE)	20	Pretty To Dances	THE LOUDS	(J&R/REPRISE)	60	I Don't Wanna Hurt You	THE LOUDS	(J&R/REPRISE)
11	This Is How We Do	THE LOUDS	(J&R/REPRISE)	36	Through The Wire	THE LOUDS	(J&R/REPRISE)	44	Danger	THE LOUDS	(J&R/REPRISE)
12	Dame!	THE LOUDS	(J&R/REPRISE)	26	Look Up	THE LOUDS	(J&R/REPRISE)	58	I'm Glad	THE LOUDS	(J&R/REPRISE)
13	Never Leave You (Uh, Oh, Uh, Oh)	THE LOUDS	(J&R/REPRISE)	45	Pretty & Bitchy	THE LOUDS	(J&R/REPRISE)	44	Summertime	THE LOUDS	(J&R/REPRISE)
14	They're Talking	THE LOUDS	(J&R/REPRISE)	33	Thru The Wire	THE LOUDS	(J&R/REPRISE)	51	Put Your Bitch On	THE LOUDS	(J&R/REPRISE)
15	Officially Missing You	THE LOUDS	(J&R/REPRISE)	34	Shit 101	THE LOUDS	(J&R/REPRISE)	59	Stand Up In It	THE LOUDS	(J&R/REPRISE)
16	Saga Star	THE LOUDS	(J&R/REPRISE)	41	Get It On The Floor	THE LOUDS	(J&R/REPRISE)	59	Gangsta Girl	THE LOUDS	(J&R/REPRISE)
17	Gangsta	THE LOUDS	(J&R/REPRISE)	28	Chow, Chow, Chow	THE LOUDS	(J&R/REPRISE)	57	Hell Yes	THE LOUDS	(J&R/REPRISE)
18	Milkyshake	THE LOUDS	(J&R/REPRISE)	45	Thru The Wire	THE LOUDS	(J&R/REPRISE)	57	Crazy In Love	THE LOUDS	(J&R/REPRISE)
19	I C U (Don't It)	THE LOUDS	(J&R/REPRISE)	15	Nigger	THE LOUDS	(J&R/REPRISE)	49	Leon Love	THE LOUDS	(J&R/REPRISE)
20	Let's Get Down	THE LOUDS	(J&R/REPRISE)	26	P.M.P.	THE LOUDS	(J&R/REPRISE)	44	Get To Be	THE LOUDS	(J&R/REPRISE)
21	Step In The Name Of Love	THE LOUDS	(J&R/REPRISE)	27	Hot & Wet	THE LOUDS	(J&R/REPRISE)	71	The Dope	THE LOUDS	(J&R/REPRISE)
22	Get Some Teeth	THE LOUDS	(J&R/REPRISE)	38	Champion Sound	THE LOUDS	(J&R/REPRISE)	44	Run In The Rain	THE LOUDS	(J&R/REPRISE)
23	Didn't You Know	THE LOUDS	(J&R/REPRISE)	63	Comin' From Where I'm From	THE LOUDS	(J&R/REPRISE)	71	Let Me See U Dance	THE LOUDS	(J&R/REPRISE)
24	Head	THE LOUDS	(J&R/REPRISE)	62	Made You Love	THE LOUDS	(J&R/REPRISE)	74	Thru Up	THE LOUDS	(J&R/REPRISE)

Records with the greatest sales gains. © 2003, WU Business Media, Inc. All rights reserved. Compiled by Nielsen SoundScan from a national retail panel of over 10,000 stores. This data is used to compile the Hot R&B/Hip-Hop Singles & Tracks chart.

# Music R&B/Hip-Hop

## Behind The Curtain At Source Awards

While there was plenty of entertainment onstage at this year's Source Awards, there was also plenty of activity backstage.

Baby Dub of the year nominee Baby Dub talked up "The Shining," his forthcoming major-label debut on Epic.

"On my album, I'm just trying to introduce people to the South the way I see it," the Atlanta native said.

"I'm not knocking no other Southern artist, but I feel like they haven't really brought the people into the South and showed what we do."

Due Feb. 17, 2004, the album is the follow-up to "Li'l Chopper Top" (Big Comp).

Source Youth Foundation Image Award recipient Crazy Legs announced that he and the rest of the Rock Steady Crew recently inked an endorsement deal with Fila; a Rock Steady sneaker is on the way. According to the famous break dancer, a percentage of the proceeds will benefit various community programs.

Ghostface Killah was also pro-

Murphy Lee looks to follow in the entrepreneurial footsteps of fellow St. Lucian native. Murphy Lee says he plans on launching Red Hot Rippers, a line of spicy potato chips, in the near future.

HERE & THERE: In other Source Awards news, the Source Entertainment (parent company of The Source magazine) and MELEE

## Beats & Rhymes

By Rashaun Hall  
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Entertainment, in conjunction with DreamWorks Records, released the best of the Source Awards Vol. 1, Hip-Hop History (1994-1999) Oct. 28.

Hosted by The Source co-founder, rapper Raymond "Benzino" Scott, the 90-minute DVD/VHS compilation features exclusive footage from past Source Awards shows.

Another DVD that streeted Oct. 28 is "Inside Hip Hop" on Image Entertainment. The Fatman Scoop-hosted video spotlights how hip-hop executives like Damon Dash, Steve Rifkind, Jay Cohen, Paul Rosenberg and others became successful in the business.

A few months ago, my colleague Rhonda Baraka wrote about "Beef," a new documentary focusing on hip-hop battles from Q103 Entertainment and Image Entertainment (Words & Deeds, Billboard, June 14). Fans of the direct-to-video film can now get its aural companion from MSC Music Entertainment.

Released Oct. 21, the "Beef" soundtrack features new music from Tech N9ne, Jayo Felony and Poverty as well as classic tracks by Ice Cube and N.W.A. The set's lead single, "Let's Go (It's a Movement)," features Warren G, KR\$-One and Lil' Alf.

Lastly, as I reported exclusively last week in Billboard Bulletin, Daz Dillinger has signed with Jermaine Dupri's So So Def label. The Los Angeles-based rapper is in the studio working on his upcoming album, tentatively titled "So So Gangsta."

Due next spring, the album's expected guest appearances include Snoop Dogg, Nate Dogg, Warren G. and Soafy.



BABY DUB: SHINES LIGHT ON THE SOUTH

moving his forthcoming set. The Wu-Tang Clan member also known as Tony Starks will make his Red Dub debut in February with "Pretty Tony."

"I'm all about trying to make good music, entertain and feed my babies," Ghostface said backstage. "That's what Tony is all about."

Derry/Universal recording artist





# Trio Of DVD Releases Savors Cruz's Sweetness

Celia Cruz would have been 78 years old Oct. 21. But nearly four months after she succumbed to cancer July 16, the legendary Cuban singer remains as alive as ever.

Not only are Cruz's albums still selling strong—"Regalo del Alma" and "Éxitos Eternos" remain on the top 10 of the *Billboard* Top Latin Albums chart—but a series of DVD titles are set to open up new markets for the late singer.

Already out is "La Caba Mia," a DVD/DVD package released in September by Sony Norte.

Produced by longtime Cruz collaborators Oscar Gómez and Emilio Aragón, it was conceived as a 78-minute documentary on Cuban music hosted by Cruz and Spanish clown Miki, who lived in Cuba for many years. In addition, the set incorporates a Miami concert that features Abita, Willy Chirino and Donato Poveda, among others.

"La Caba Mia" was originally licensed by BMG, which released the album last year.

When BMG's license expired,

Sony took over and released the DVD/DVD set, which in addition to the documentary features videos and interviews.

The set will get a second wind

**Latin Notas.**  
By Laila Cobo  
cobo@billboard.com



when the documentary begins airing in November on PBS stations in Florida.

"Depending on audience reaction, PBS plans to release it on a 78-minute documentary on Cuban music hosted by Cruz and Spanish clown Miki, who lived in Cuba for many years. In addition, the set incorporates a Miami concert that features Abita, Willy Chirino and Donato Poveda, among others."

"La Caba Mia" was originally licensed by BMG, which released the album last year. When BMG's license expired,

conducted most of the interviews during the past year and licensed dozens of musical tracks—35 in all—for the project.

The Cruz release is part of Caliente's strategy to expand into the DVD marketplace. In November, the label will also release a three-disc set (two CDs and a DVD) titled "Los Van Van Live in Miami." The set chronicles the Cuban group's 1999 performance at the Miami Arena.

"I see myself being more involved in the film side of things," Zenoz says. "It's far more interesting, and it captures the music better."

A third Cruz release is "Celia Cruz... Azúcar," a DVD that features a tribute of the same name that TV network Telemundo staged and aired last March.

Telemundo will release the DVD Jan. 27, 2004, while Image Entertainment will handle distribution. It will mark the first time the network has commercially released a DVD.

"We're doing a strong promotional push [during] our shows and through the network," says Emile Algarresta, senior VP of production for Telemundo.

The network will donate all proceeds from sales of the DVD to the



CRUZ: THE LATE LATIN LEGEND'S CAREER IS DOCUMENTED ON DVD

Celia Cruz Foundation. Telemundo did the same with proceeds from the original tribute.

However, Algarresta says, the DVD is not a mere replay of what audiences saw last spring.

"There are many, many things that weren't on the show," she says. "There's amazing behind-the-scenes footage of the rehearsal—Celia talking, and she sings [and] dances. She is amazing. It sends chills down your spine."

FOR KIDS: In other Celia Cruz news, the Celia Cruz Foundation gave \$25,000 in scholarship money to seven New York City-area school children, ranging in age from 10 to 17.

All are music students recommended by their respective schools.

Following the scholarship ceremony, guests at the gala danced to a band led by Cruz's longtime friend, Johnny Pacheco. He summed up the occasion with these words: "The two best things in the world have the initials CC—Coca-Cola and Celia Cruz."

MTV SHINES: Muchos bravos to the MTV Video Music Awards Latin Amer-

ica for delivering an awards show rich in excitement and entertainment.

Biggest kudos goes to the brilliant opening medley, which featured rock and pop songs. Ricky Martin closed the opening number with his version of *Fabuloso Cadillac* "Matador," demonstrating that pop and rock can indeed coexist.

Meanwhile, best pop artist winner Natalia LaFourcade said in her acceptance speech, "I'd like to dedicate this award to good pop, because [it has] opened many doors."

IN BRIEF: Journalist Ed Morales, author of "Living in Spanglish," has written a book detailing the history of Latin music. "The Latin Beat: The Rhythms and Roots of Latin Music From Bossa Nova to Salsa and Beyond" (Da Capo Press) will be published Nov. 1... After a year of "freelancing," Fulanito has re-signed with his label, New York-based Cutting Records, according to Ernie Nieves, the label's domestic/international licensing director. The three-album deal calls for a new release by year's end or first-quarter 2004.

## América Latina... NEWS FROM SOUTH OF THE BORDER

**In Chile:** The Web site of dominant Chilean retailer Ferie del Disco ([feriedeldisco.cl](http://feriedeldisco.cl)) has been selling songs by legendary protest singer Víctor Jara since Sept. 15. Tracks are available for downloading for about \$1 each as part of a joint venture with Warner Music Chile and the Víctor Jara Foundation. Observers say the arrangement will help test the possibility of adding more songs by other artists and record companies.

MARCELO FERNANDEZ BITAR

**In Puerto Rico:** Venezuelan singer Ricardo Montaner and his manager, Topy Mamery, have ended their 15-year professional relationship. Mamery, the husband/manager of Puerto Rican singer Yolanda Monge, had until recently managed Montaner's stepdaughter, Noelia, who is Monge's daughter. Mamery continues to manage Montaner's two sons, Alejandro and Hector... With an estimated audience of 20,000, rap/reggaeton act Don Omar performed two sold-out concerts Oct. 16-17 at the Roberto Clemente Coliseum in San Juan. The shows marked the first time a reggaeton act has played two consecutive dates at the venue. The 30-song performances included duets with guest artists Andy Montañez, Tego Calderón, Hector y Tito, Frankie J and Daddy Yankee.

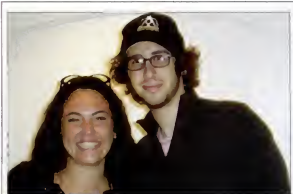
RANDY LUNA

**In Spain:** Colombian pop star Shakira was the guest of honor at the 21st Iván Zúñiga ceremony held Oct. 24 in Madrid. At 26, she is the youngest person to hold the post. Shakira "is young, committed and, like us, believes that things can really be changed," says Maria Zanca, head of Unicef's goodwill ambassador and special events programs. Shakira says, "I grew up thinking that one day I could help improve the world, and Unicef has given me that opportunity." The singer plans to release two albums in 2004, one in English and one in Spanish.

HOWELL LLEWELLYN

**In Argentina:** After 17 sold-out shows at the 7,200-seat Luna Park arena in Buenos Aires during September and October, popular folklore band Los Nocheros has launched a 40-date tour of Argentina. During a Luna Park presentation, the group received a series of certificates from Argentina's Assn. of Record Producers (Capif) for recent album sales. The group's latest release, "Estado Natural," and its 2002 live album, "En Vivo Teatro Colón," were both certified double-platinum for sales of more than 80,000 copies. For its 2001 release, "Señal de Amor," Los Nocheros was awarded a platinum certificate for sales of more than 250,000.

MARCELO FERNANDEZ BITAR



BILINGUAL BALLADEER: Even Josh Groban is singing in español. The singer's latest album, "Closa," includes "Si Vivieras a Mi," a Spanish-language track penned by songwriter Claudia Brant, left.

# Latin Music

A BILLBOARD SPECIAL REPORT

## Latin Touring Heats Up

### Venues, Promoters Get Wise To Growing Population

BY SUSANNE AULT

LOS ANGELES—The Maná 2003 tour is geared up to be not only the hottest Spanish-language tour in the U.S. this fall but a sure-fire concert success by any genre's standards.

"They're playing venues [of] between 10,000 and 30,000 seats. We expect all the shows to sell out," says Allison Winkler, booking agent at Creative Artists Agency, which represents Maná, Enrique Iglesias and Alejandro Sanz, among other major Latin acts. "This is a big tour in general—it's not specific to English or Spanish. They'll sell more tickets [on this 20-city tour] than many Anglo bands at any level."

During the past few years, tour organizers say they have started perceiving Spanish-language acts as potential mainstream U.S. stars instead of simply niche, regional players.

Joining the Latin concert schedule this fall is the LoMcXimo de la Musica tour, which marks the first major title sponsorship of a Spanish-language tour by McDonald's. Next year will usher in Sanz and Iglesias' largest U.S. tours yet.

"While [Latin] music has been popular for

years, the Hispanic population is growing in the U.S. So the Latin [concert] scene is just getting more pronounced," says Emily Simonitsch, senior VP of special markets at House of Blues Concerts.

The growth of the U.S. Latin population is a major reason why these tours have risen in significance. Hispanics have edged ahead of African-Americans as the nation's largest ethnic group, according to the U.S. Census Bureau. Cities with large Latin communities include Los Angeles, New York and Miami, and in the past couple of years, Atlanta, Las Vegas and Raleigh, N.C.

Venue managers, promoters and agents are catering to this expanding audience. New major buildings, such as Los Angeles' Kodak Theatre and Las Vegas' Caesars Palace Colosseum, hosted Latin artists for the first time in 2003. Pepe Aguilar sold out two of his three Aug. 22-24 Kodak shows, and Alejandro Fernandez sold out his Sept. 15 Vegas Date.

The strategy behind the revamped

*(Continued on page 3)*



Luis Miguel's "33" debuted at No. 1 on the Top Latin Albums chart, boosting Latin retail traffic.

## Latin Retailers Ahead Of Curve

### Innovative Practices Keep Stores Healthy

BY LEILA COBO

Latin music retailers have been one of the few bright spots in an otherwise difficult music retailing landscape.

buoyed by strong new albums by artists such as Luis Miguel, Grupo Montecito De Durango and Juanes, as well as creative marketing, sales in many Latin outlets have increased in recent months. In some cases, they are slightly higher than they were one year ago.

In fact, some chains, including Ritmo Latino and Latin Music Wherehouse, have opened new stores during the past year and plan to expand further.

For example, Los Angeles-based Latin Music Wherehouse, an inde-

pendent chain owned by Antonio Prajin, has opened eight new stores this year on the West Coast. By year's end, a total of 20 locations should be open, according to his son, George Prajin.

George Prajin, president of the family-owned Z Records, also helps his father run the retail operation.

"The big guys are getting out [of the business], so there's openings for the little guys," says Prajin, referring to the closure of many Tu Música stores.

The father/son duo has taken advantage of the opportunity. When the closures of Tu Música outlets were imminent, the Prajins contacted the respective landlords about opening Latin Music Wherehouse outlets in the same locations.

*(Continued on page LM-4)*



MANÁ IS AMONG THE LATIN ACTS HEADLINING MAJOR POP VENUES





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## Touring

Continued from page LM-1

Forum in Los Angeles (under new SMG management since this summer) is to book more Latin acts (*Billboard*, Sept. 27).

Also, in February of this year, the Gwinnett Center opened in the Atlanta suburb of Duluth. It aims to invest heavily in Latin programming.

"[Atlanta] is one of the fastest-growing Hispanic communities in the country," says Preston Williams, Gwinnett's GM, who immediately rebuked Latin band Los Temerarios after a recent, well-attended show at the arena.

Los Angeles Universal Amphitheatre and New York's Madison Square Garden continue to book many of the country's Spanish-language shows. The two respectively devote 30% and 20% of their annual bookings to Latin shows.

Clear Channel Entertainment noticed the Latin growth and partnered with Mexican media company Televisa in 2002 to advance the promotion of Latin shows in the U.S. The company then reorganized its Latin division to ramp up its national promotion of Spanish-language shows.

"We're using Clear Channel billboards to promote these shows. That was not traditionally done," says Jason

Garner, VP of booking at Vivelot A CCE/Televisa Co. regarding promotion of such tours as Maná and Luis Miguel. "We are using the tremendous tools that we have to help these acts grow and bring them into new markets."

He continues that "via our involvement with radio, we're trying to expose Anglo stations to Latin acts.



IGLESIAS: MAJOR U.S. TOUR DUE IN 2004

We're trying to show [Anglo] program that [their likely sizeable] Latin audience is listening to Maná."

That rise in commitment to Spanish-language acts has led to smarter, more effective U.S. touring, he says.

"House of Blues, Clear Channel and AEG—all three of these [major concert-promotion companies] and some of the larger independents have taken a strong, proactive approach to these

bands and implementing the same business acumen that they have toward the Anglo community over the last 30 years," says Darryl Eaton, a booking agent at CAA. "Over the course of the last few years, many of these Latin bands have had the opportunity to work with much more professional organizations, which has resulted in better marketing, increased exposure and greater ticket sales."

A perfect example of this improved support, CAA's Winkler says, is the current coordination for Sanz's 2004 tour. At an estimated 20 shows running April-May, the road trip will be double the size of the singer's last U.S. tour. A not-yet-announced sponsor has been attached. The event supports Sanz's September release, "No Es Lo Mismo." This is rare diligence projected toward a Latin artist about to tour the U.S., Winkler says. "Everything was very strategically planned between us, the manager, the label, the agency, the publicist and the sponsor—it's a true team effort."

Another illustration of increased recognition of the U.S. Latin audience is McDonald's LoMcXimo tour, Vivelot's Garner says. Starring edgy rock en español bands, including Molotov and El Gran Silencio, the outing plays the Verizon Wireless Theater in Houston Nov. 13, the Hammerstein Ballroom in New York Nov. 14, the James L. Knight

Center in Miami Nov. 15 and Universal Amphitheater in Los Angeles Nov. 23.

"It is just an incredible display of a brand taking the time to understand a target demo and going after it 150%," Garner says.

More sponsorship of Spanish-language acts on the way, he says, explaining that "you're starting to see corporate America being much more interested as Latin acts play more established venues—venues that the Rolling Stones and U2 play. It makes it easier for Anglo sponsors to understand [Latin] business," says Garner.

### INDIES WORRIED

One side effect of major touring organizations advancing their support of Latin acts is that some independent Latin promoters feel threatened.

"Some promoters are worried about Clear Channel taking over," says Anthony Lopez, the attorney for indie Latin promoter Marcus Bros.

But business for the company, which specializes in Latin acts with smaller, more regional followings than that of Maná or Sanz, has nevertheless increased with CCE around, he says.

Thanks to pressing interest to satisfy the rising Latin U.S. population, performing-arts centers have become more welcoming to regional Latin artists, he explains.

Pepe Aguilar was the first Mexican

regional act to perform alongside the L.A. Philharmonic at the Hollywood Bowl in 2002, in addition to being the first Latin act at the Kodak in August. Marcus Bros. was behind both shows.

"We've been able to open markets that were closed to us before," Lopez says.

Also, Aguilar will play the Hammerstein Ballroom in New York Nov. 8.

On top of the pumped-up popularity of both national Latin acts like Maná and such regional Latin artists as Aguilar, there is also an entirely new strain of Latin music taking hold in the U.S.

Reggaeton, a mix of hip-hop, reggae and salsa, is a rising Latin-flavored genre in the U.S. The Garden's first Reggaeton Summerfest drew a healthy 14,000 people in its first installment in September. Its production company, NuLife Entertainment, is planning to roll out annual editions of the show.

Regarding the Reggaeton Summerfest headline, the bilingual Calderón, NuLife CEO Alex Pena says, "His music has increased [in popularity] so much [in the U.S.] that he has gained interviews on urban radio Anglo stations in New York."

The key factor fueling Reggaeton—and Latin music in general in the U.S.—"is that Latinos are now the largest minority—that helps," Pena says. "This is appealing to the masses. This is something that could be huge."

**molotov**

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## Retailers

Continued from page LM-1

"Even though the market is diminished, there's still a market there," George Prajin adds. Bigger retailers, he says, "look at it like everything has to have three zeros behind it. But we're happy with two."

The Prajins' operation benefits from their owning a distributorship, Prajin One-Stop Distributors, and the Z Records label. George Prajin says that control over retail allows him to better position and develop his new acts.

In addition, he adds, "we're expanding our retail base, not necessarily our music base. We're bringing stuff into our stores that Latin music stores usually don't have, like DVDs, videogames and videogame consoles."

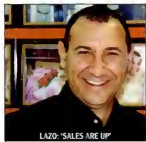
He is not alone in this strategy. Ritmo Latino, the country's biggest Latin-themed retail chain, has constantly grown, thanks to a series of marketing and placement strategies.

Chief among them has been entirely eliminating cassettes from stores to increase room for DVDs, sales of which have exponentially increased in the Latin market.

To boost traffic, Ritmo Latino has also expanded its book section, which is now in 25 stores. Several stores fea-

ture game arcades, and five of the chain's outlets are Ritmo Rock stores, dedicated solely to Latin and non-Latin rock and alternative music.

This year alone, Ritmo Latino has opened two new stores, bringing the total number nationwide to 45. Before year's end, there are plans to open new outlets in Dallas—a new market for Ritmo Latino—and in Hollywood, Fla. The chain has been known to launch



aggressive cost-cutting campaigns to get clients into its new stores. In addition, Ritmo Latino's landmark downtown Los Angeles store on South Broadway reopened in September in a bigger locale a few blocks away from its original location.

"We're generating enough sales to expand," says Ritmo Latino president and founder David Massey, who

says sales have risen 3% from the previous year.

## OFFER SOMETHING UNIQUE

Offering something unique seems to be the imperative mandate for retailers who aim to thrive in the current environment.

In Miami, Hinsul Lazo, owner of HL Distributors, has put all his energy of late into his 2-year-old Miami-based retail store, El Museo del Disco. Although he says his distribution operation is dead, his retail operation is very much alive.

Lazo's store now stocks more than 25,000 titles, and sales have risen approximately 30% from last year, according to him.

"Sales are up because of the way I market [the store]," Lazo says. "I advertise that I have the best store in the country. Everybody does that, but nobody else can back it up."

Although the majority of Latinos in Miami continue to be Cuban, Lazo recognized several years ago that the population was shifting and that there were significant numbers of Colombians, Brazilians, Argentines and Chileans in the mix, among others. His store aims to serve all those clients' needs. Further, he stocks an artist's entire catalog, unless an artist is out of print.

"I'm the king of imports," Lazo says.

(Continued on page LM-5)

## Biz Tries To Boost Online Activity

BY JOHN LANNERT

As the U.S. Latin record business lurches forward, industry executives are eyeballing e-commerce opportunities to juice sales, even though online examples of CDs have so far been anemic.

Source says that in the past year, for instance, Univision.com, the most-visited Hispanic Web site in the U.S., has generated sales of less than 100,000 units. Another source notes that megaretailer Amazon.com has sold small amounts of Latin product.

What will crimp online sales in the near term, vendors and marketers say, is Latinos' lack of credit cards, as well as their unfamiliarity with shopping online.

Among Latin households with annual income between \$30,000 and \$60,000, 58% hold credit cards, compared to 78% for Anglo families, according to a recent study by the Pew Hispanic Center and the Kaiser Family Foundation.

Another study, by the UCLA Center for Communication Policy, found that Latinos in all age groups use the Internet less than non-Latinos.

"The credit card has been an issue [since Univision's online division was established in 2000]," says Colin MacLean, director of e-commerce at Univision Online. The reluctance of credit card companies to issue plastic to Latino consumers has forced Univision to seek payment through cash or money orders.

But MacLean is quick to point out that the rapid growth in credit card usage among Latinos during the next 18 months is expected to reach "a critical mass level high enough where that should be a secondary concern, not a primary concern as it is now."

Phil Newmark, president of Newmark Communications—a media placement company that is aggressively marketing projects involving Latin artists—also believes that business will pick up, especially among younger Latinos accustomed to statewide credit practices.

A key factor for a Web site to successfully market its product, Newmark adds, lies in its ability to attract active buyers.

"The reason that you want to market on the Internet is ease of purchase—you don't have to go get in your car, drive somewhere and worry about where you are going to park," Newmark says. "But you do have to tell people where to go and give them instructions on how to get to a Web site, as you would have to do to find a retail store. That means buying advertising in traditional media. You have to make that commercial a call-to-action spot."

Univision has considerable weaponry to reel users to its Web site, which attracts an estimated 8 million viewers per month. In the site's arsenal is an array of media placement locales,

including Univision, the mammoth U.S. Spanish-language TV network; cable channels Galavisión and Telefe; and soon, an entire network of radio stations that formerly made up Hispanic Broadcasting Corp.

"Music is the No. 2 content area at Univision.com, second only to TV and entertainment," MacLean says. "We've worked with the labels equally. They're looking for promotion, and we're looking for content or something that can draw an audience and then have inventory [surround that audience] so that we can sell music

*"Music is the No. 2 content area at Univision.com, second only to TV and entertainment."*

COLIN MACLEAN,  
UNIVISION ONLINE

or non-music-related stuff."

MacLean further notes that Univision aggressively tries to educate its users. "When you come to our site, you can find articles on how to shop online and about credit card security," he says. "There are all kinds of helpful hints on the issues that surround a new online shopper."

## TO INCREASE VOLUME

Such traditional Hispanic vendors as Ritmo Latino, the largest indie Latin retailer in the U.S., have fewer avenues of exposure for their Web sites than Univision. And what they do have is distinctly low-tech, such as T-shirts, signs and newspaper ads.

Ritmo Latino president David Massey acknowledges that sales at ritmo-latino.com "have been slow." Massey figures that volume would increase if the labels became more active in promoting and marketing their artists on his Web site. He says sales would rise if the labels were to provide a value-added element to their CDs.

Massey estimates that 50% of his online sales are by regional Mexican artists, with the majority of the balance being pop acts. About 30% of his sales come from buyers who do not live near one of the 37 Ritmo Latino stores located around the U.S. Massey prices his online product at or slightly below prices in his stores.

One CD that sold well, Massey notes, was "Torilla Party," which contained taped segments from a popular but rather risqué New York radio show called "El Balcón de la Mañana."

"People wanted to have the CD," Massey says, "but they didn't want to be seen buying it in the store." The \$9.99 (Continued on page LM-5)

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## Retailers

Continued from page LM-1

"You want a record, you don't have to order it. I have it."

Like the Prajins, Lazo benefits from owning his one-stop and having it located next door to his store. If a client wants an album and he doesn't have it in stock, he simply goes to the warehouse and gets it.

Although Museo del Disco, which operates out of a single location, has 7,000 square feet of space, it only stocks music; there are no videogames or arcades.

Lazo is also hoping to expand his online operation. Sales at museodeldisco.com jumped 57% from last year, and he plans to step up promotion for the site. Among other initiatives, prospective buyers will be able to hear every song on each featured disc.

But sales of Latin music are not only prospering at specialty outlets.

The Latin sections of Tower Records stores nationwide, and particularly in markets like Dallas and Fresno, Calif., have seen sales increases for the past two to three months, according to Tower's national Latin market coordinator, Monica Ricardez.

Part of the growth can be attributed to the loss of competition. But in addi-

tion, Ricardez attributes her sales spikes, among other things, to a more effective method of supplying product. Tower now works with a centralized purchasing system that ensures all stores have major releases.

"We've been more brainy in how we do our negotiations and how we market to the consumer," Ricardez says. "We've tried to increase our presence

*"We've been more brainy in how we market to the consumer."*

—MONICA RICARDEZ,  
TOWER RECORDS

out there in the main consumer base, specifically for Latin. At the moment, we're looking for different media in which to advertise, and we're trying to focus titles according to the genre and the market."

In addition, Ricardez says, Tower has increased its bilingual signage and is physically stocking more Latin music in its stores. And like other retailers, it has also reved up its special events.

"We're trying to do a lot of in-stores, whether small, low-key or big," Ricardez says.

## Online

Continued from page LM-4

online price tag, which was \$4 cheaper than in the stores, probably helped spike sales as well.

John Echevarria, president of Universal Music Latino, U.S. and Puerto Rico, praises the music-driven Web sites and says that his label—the largest distributor of Spanish-language product in the U.S.—is planning to develop a department dedicated to e-commerce.

"We are going to be very active in both the old and the new online markets," Echevarria says. "In the old online market, there is a huge potential that we know exists for online physical product sales. And in the new one, we know that sooner or later, our kids are going to be legally downloading."

Potential download sales as they pertain to sales of physical CDs is an unknown factor in Univision's game plan. A subscription streaming service and a download service are expected to be on the site within three to six months.

For the moment, however, MacLean observes that current online CD sales might not be impressive, but the monthly growth rates has not been less than 200%. He confirms that prices for CDs, whose fulfillment is

provided by Alliance Entertainment Group, fall somewhere between a mass merchandiser and a specialty record retailer. MacLean hastens to underscore that univision.com—unlike his online counterpart—offers a deep catalog and immediate product availability "at a value price."

### VALUE PROVIDES SALES

Like Ritmo Latino, Univision sells a lot of product to users who do not live near a retail outlet. Such value-added discs as the enhanced CD of Los Tigres del Norte's "Herencia" provide additional sales for the Web site. Regional Mexican artists are the site's top sellers, followed by pop and rock acts, then tropical artists.

MacLean boosts the visibility of recording talent through e-mail newsletters sent to users that "number in the seven figures." In addition, Univision VPCM Bruno López oversees an assortment of chat rooms, listening parties, fan clubs, forums and contests devoted to keep users coming back.

All online chats with recording stars are taped for subsequent airings on such popular Univision TV programs as "¡Despierta América!" and "El Gordo y la Flaca." A recent chat with Ricky Martin drew 5,000 users.

Another online feature is "Nuevas Caras," which exposes new acts to the users.

"We're around to help anybody who has a decent artist," López says.

As for advertising, MacLean notes that record club Columbia House—itsself an increasingly robust online vendor—has been a solid client. The labels have spent little money on advertising, but that is increasing. MacLean stresses that a label's exposure on the site will not be affected by the level of its ad spending.

MacLean is equally sanguine about the future of online CD sales. He says the increased usage by Latinos of credit cards and computers—Univision has a long-term deal with Gateway to boost computer sales—along with Univision's improving methods of marketing to its users, are positive indicators that the best is yet to come.

"The success story is just starting," MacLean declares. "We've loved to tell our consumers that there is added value to the products that they'll get, and they can sign up ahead of time and get insight on the artists and be involved in the chat sessions."

"Our ability to let people speak among themselves in the forums, to allow our entertainment editors to continually write great stories on the artists and to have that all connected to our sales opportunity is something that we've seen tremendous value in," he continues, "and we're going to keep moving in that direction."



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Aquella Promocion de N						WEEK		WEEK	
WEEK	WEEK NUMBER	WEEK DATES	TITLE	TITLE SUPPORT/PROMOTION LABEL	ARTIST	LASTEST	TITLE	TITLE SUPPORT/PROMOTION LABEL	ARTIST
1	1	12/10/2018	1	TE NECESITO	ARTIST: MIRA 4	1	1	SI NO ME AMAS	SONATA VAGAB
2	2	12/17/2018	2	MI FUE UN FANTASMA	DISCO ESTERNO	2	2	QUE CUMPLE	RICARDO PARRON
3	3	12/24/2018	3	MI FUE UN FANTASMA	DISCO ESTERNO	3	3	QUE CUMPLE	RICARDO PARRON
4	4	12/31/2018	4	MI FUE UN FANTASMA	DISCO ESTERNO	4	4	QUE CUMPLE	RICARDO PARRON
5	5	1/7/2019	5	MI FUE UN FANTASMA	DISCO ESTERNO	5	5	QUE CUMPLE	RICARDO PARRON
6	6	1/14/2019	6	MI FUE UN FANTASMA	DISCO ESTERNO	6	6	QUE CUMPLE	RICARDO PARRON
7	7	1/21/2019	7	MI FUE UN FANTASMA	DISCO ESTERNO	7	7	QUE CUMPLE	RICARDO PARRON
8	8	1/28/2019	8	MI FUE UN FANTASMA	DISCO ESTERNO	8	8	QUE CUMPLE	RICARDO PARRON
9	9	2/4/2019	9	MI FUE UN FANTASMA	DISCO ESTERNO	9	9	QUE CUMPLE	RICARDO PARRON
10	10	2/11/2019	10	MI FUE UN FANTASMA	DISCO ESTERNO	10	10	QUE CUMPLE	RICARDO PARRON
11	11	2/18/2019	11	MI FUE UN FANTASMA	DISCO ESTERNO	11	11	QUE CUMPLE	RICARDO PARRON
12	12	2/25/2019	12	MI FUE UN FANTASMA	DISCO ESTERNO	12	12	QUE CUMPLE	RICARDO PARRON
13	13	3/4/2019	13	MI FUE UN FANTASMA	DISCO ESTERNO	13	13	QUE CUMPLE	RICARDO PARRON
14	14	3/11/2019	14	MI FUE UN FANTASMA	DISCO ESTERNO	14	14	QUE CUMPLE	RICARDO PARRON
15	15	3/18/2019	15	MI FUE UN FANTASMA	DISCO ESTERNO	15	15	QUE CUMPLE	RICARDO PARRON
16	16	3/25/2019	16	MI FUE UN FANTASMA	DISCO ESTERNO	16	16	QUE CUMPLE	RICARDO PARRON
17	17	4/1/2019	17	MI FUE UN FANTASMA	DISCO ESTERNO	17	17	QUE CUMPLE	RICARDO PARRON
18	18	4/8/2019	18	MI FUE UN FANTASMA	DISCO ESTERNO	18	18	QUE CUMPLE	RICARDO PARRON
19	19	4/15/2019	19	MI FUE UN FANTASMA	DISCO ESTERNO	19	19	QUE CUMPLE	RICARDO PARRON
20	20	4/22/2019	20	MI FUE UN FANTASMA	DISCO ESTERNO	20	20	QUE CUMPLE	RICARDO PARRON
21	21	4/29/2019	21	MI FUE UN FANTASMA	DISCO ESTERNO	21	21	QUE CUMPLE	RICARDO PARRON
22	22	5/6/2019	22	MI FUE UN FANTASMA	DISCO ESTERNO	22	22	QUE CUMPLE	RICARDO PARRON
23	23	5/13/2019	23	MI FUE UN FANTASMA	DISCO ESTERNO	23	23	QUE CUMPLE	RICARDO PARRON
24	24	5/20/2019	24	MI FUE UN FANTASMA	DISCO ESTERNO	24	24	QUE CUMPLE	RICARDO PARRON
25	25	5/27/2019	25	MI FUE UN FANTASMA	DISCO ESTERNO	25	25	QUE CUMPLE	RICARDO PARRON
26	26	6/3/2019	26	MI FUE UN FANTASMA	DISCO ESTERNO	26	26	QUE CUMPLE	RICARDO PARRON
27	27	6/10/2019	27	MI FUE UN FANTASMA	DISCO ESTERNO	27	27	QUE CUMPLE	RICARDO PARRON
28	28	6/17/2019	28	MI FUE UN FANTASMA	DISCO ESTERNO	28	28	QUE CUMPLE	RICARDO PARRON
29	29	6/24/2019	29	MI FUE UN FANTASMA	DISCO ESTERNO	29	29	QUE CUMPLE	RICARDO PARRON
30	30	7/1/2019	30	MI FUE UN FANTASMA	DISCO ESTERNO	30	30	QUE CUMPLE	RICARDO PARRON
31	31	7/8/2019	31	MI FUE UN FANTASMA	DISCO ESTERNO	31	31	QUE CUMPLE	RICARDO PARRON
32	32	7/15/2019	32	MI FUE UN FANTASMA	DISCO ESTERNO	32	32	QUE CUMPLE	RICARDO PARRON
33	33	7/22/2019	33	MI FUE UN FANTASMA	DISCO ESTERNO	33	33	QUE CUMPLE	RICARDO PARRON
34	34	7/29/2019	34	MI FUE UN FANTASMA	DISCO ESTERNO	34	34	QUE CUMPLE	RICARDO PARRON
35	35	8/5/2019	35	MI FUE UN FANTASMA	DISCO ESTERNO	35	35	QUE CUMPLE	RICARDO PARRON
36	36	8/12/2019	36	MI FUE UN FANTASMA	DISCO ESTERNO	36	36	QUE CUMPLE	RICARDO PARRON
37	37	8/19/2019	37	MI FUE UN FANTASMA	DISCO ESTERNO	37	37	QUE CUMPLE	RICARDO PARRON
38	38	8/26/2019	38	MI FUE UN FANTASMA	DISCO ESTERNO	38	38	QUE CUMPLE	RICARDO PARRON
39	39	9/2/2019	39	MI FUE UN FANTASMA	DISCO ESTERNO	39	39	QUE CUMPLE	RICARDO PARRON
40	40	9/9/2019	40	MI FUE UN FANTASMA	DISCO ESTERNO	40	40	QUE CUMPLE	RICARDO PARRON
41	41	9/16/2019	41	MI FUE UN FANTASMA	DISCO ESTERNO	41	41	QUE CUMPLE	RICARDO PARRON
42	42	9/23/2019	42	MI FUE UN FANTASMA	DISCO ESTERNO	42	42	QUE CUMPLE	RICARDO PARRON

## TROPICAL AIRPLAY

WEEK		LAST WEEK		TITULO IMPORT/PROMOTION LABEL		ARTIST		WEEK		LAST WEEK		TITULO IMPORT/PROMOTION LABEL		ARTIST	
1	2	ANTES DEL NACER	JOSE ESTRINEZ	30	LA CUBA	PENALBAZCO Y BARRERA DORA	30	31	COMO TE NO ESTABA	DAVID NOLAN	31	32	COMO TE NO ESTABA	DAVID NOLAN	32
3	3	AMOR AMOR	BOLIVIA ESTREZ	33	COMO TE NO ESTABA	DAVID NOLAN	33	34	COMO TE NO ESTABA	DAVID NOLAN	34	35	COMO TE NO ESTABA	DAVID NOLAN	35
4	4	AMOR AMOR	BOLIVIA ESTREZ	36	COMO TE NO ESTABA	DAVID NOLAN	36	37	COMO TE NO ESTABA	DAVID NOLAN	37	38	COMO TE NO ESTABA	DAVID NOLAN	38
5	5	AMOR AMOR	BOLIVIA ESTREZ	39	COMO TE NO ESTABA	DAVID NOLAN	39	40	COMO TE NO ESTABA	DAVID NOLAN	40	41	COMO TE NO ESTABA	DAVID NOLAN	41
6	6	AMOR AMOR	BOLIVIA ESTREZ	42	COMO TE NO ESTABA	DAVID NOLAN	42	43	COMO TE NO ESTABA	DAVID NOLAN	43	44	COMO TE NO ESTABA	DAVID NOLAN	44
7	7	AMOR AMOR	BOLIVIA ESTREZ	45	COMO TE NO ESTABA	DAVID NOLAN	45	46	COMO TE NO ESTABA	DAVID NOLAN	46	47	COMO TE NO ESTABA	DAVID NOLAN	47
8	8	AMOR AMOR	BOLIVIA ESTREZ	48	COMO TE NO ESTABA	DAVID NOLAN	48	49	COMO TE NO ESTABA	DAVID NOLAN	49	50	COMO TE NO ESTABA	DAVID NOLAN	50
9	9	AMOR AMOR	BOLIVIA ESTREZ	51	COMO TE NO ESTABA	DAVID NOLAN	51	52	COMO TE NO ESTABA	DAVID NOLAN	52	53	COMO TE NO ESTABA	DAVID NOLAN	53
10	10	AMOR AMOR	BOLIVIA ESTREZ	54	COMO TE NO ESTABA	DAVID NOLAN	54	55	COMO TE NO ESTABA	DAVID NOLAN	55	56	COMO TE NO ESTABA	DAVID NOLAN	56
11	11	AMOR AMOR	BOLIVIA ESTREZ	57	COMO TE NO ESTABA	DAVID NOLAN	57	58	COMO TE NO ESTABA	DAVID NOLAN	58	59	COMO TE NO ESTABA	DAVID NOLAN	59
12	12	AMOR AMOR	BOLIVIA ESTREZ	60	COMO TE NO ESTABA	DAVID NOLAN	60	61	COMO TE NO ESTABA	DAVID NOLAN	61	62	COMO TE NO ESTABA	DAVID NOLAN	62
13	13	AMOR AMOR	BOLIVIA ESTREZ	63	COMO TE NO ESTABA	DAVID NOLAN	63	64	COMO TE NO ESTABA	DAVID NOLAN	64	65	COMO TE NO ESTABA	DAVID NOLAN	65
14	14	AMOR AMOR	BOLIVIA ESTREZ	66	COMO TE NO ESTABA	DAVID NOLAN	66	67	COMO TE NO ESTABA	DAVID NOLAN	67	68	COMO TE NO ESTABA	DAVID NOLAN	68
15	15	AMOR AMOR	BOLIVIA ESTREZ	69	COMO TE NO ESTABA	DAVID NOLAN	69	70	COMO TE NO ESTABA	DAVID NOLAN	70	71	COMO TE NO ESTABA	DAVID NOLAN	71
16	16	AMOR AMOR	BOLIVIA ESTREZ	72	COMO TE NO ESTABA	DAVID NOLAN	72	73	COMO TE NO ESTABA	DAVID NOLAN	73	74	COMO TE NO ESTABA	DAVID NOLAN	74
17	17	AMOR AMOR	BOLIVIA ESTREZ	75	COMO TE NO ESTABA	DAVID NOLAN	75	76	COMO TE NO ESTABA	DAVID NOLAN	76	77	COMO TE NO ESTABA	DAVID NOLAN	77
18	18	AMOR AMOR	BOLIVIA ESTREZ	78	COMO TE NO ESTABA	DAVID NOLAN	78	79	COMO TE NO ESTABA	DAVID NOLAN	79	80	COMO TE NO ESTABA	DAVID NOLAN	80
19	19	AMOR AMOR	BOLIVIA ESTREZ	81	COMO TE NO ESTABA	DAVID NOLAN	81	82	COMO TE NO ESTABA	DAVID NOLAN	82	83	COMO TE NO ESTABA	DAVID NOLAN	83
20	20	AMOR AMOR	BOLIVIA ESTREZ	84	COMO TE NO ESTABA	DAVID NOLAN	84	85	COMO TE NO ESTABA	DAVID NOLAN	85	86	COMO TE NO ESTABA	DAVID NOLAN	86
21	21	AMOR AMOR	BOLIVIA ESTREZ	87	COMO TE NO ESTABA	DAVID NOLAN	87	88	COMO TE NO ESTABA	DAVID NOLAN	88	89	COMO TE NO ESTABA	DAVID NOLAN	89
22	22	AMOR AMOR	BOLIVIA ESTREZ	90	COMO TE NO ESTABA	DAVID NOLAN	90	91	COMO TE NO ESTABA	DAVID NOLAN	91	92	COMO TE NO ESTABA	DAVID NOLAN	92
23	23	AMOR AMOR	BOLIVIA ESTREZ	93	COMO TE NO ESTABA	DAVID NOLAN	93	94	COMO TE NO ESTABA	DAVID NOLAN	94	95	COMO TE NO ESTABA	DAVID NOLAN	95
24	24	AMOR AMOR	BOLIVIA ESTREZ	96	COMO TE NO ESTABA	DAVID NOLAN	96	97	COMO TE NO ESTABA	DAVID NOLAN	97	98	COMO TE NO ESTABA	DAVID NOLAN	98
25	25	AMOR AMOR	BOLIVIA ESTREZ	99	COMO TE NO ESTABA	DAVID NOLAN	99	100	COMO TE NO ESTABA	DAVID NOLAN	100				

## REGIONAL MEXICAN AIRPLAY

[illegible]

Compiled from a national sample of survey supplied by Nielsen Broadcast Data Systems' Radio Track service. A panel of 100 stations (60 Latin Pop, 16 Tropical, 23 Regional Mexican) are electronically monitored 24 hrs. a day, 7 days a week. Songs ranked by Audience Impressions. \*Records showing an increase in audience over the previous week, regardless of chart movement. A record which has been on the chart for more than 26 weeks will generally not receive a bullet, even if it registers an increase in audience. Bracketed chart indicators show with largest audience growth. If two records are tied in audience size, the record being played, and the record tied to it, is placed first. Records below the top 26 are withdrawn from the chart after 26 weeks. ©. Musiccity Publishing, Inc. 53050 University Blvd., Suite 400, Dallas, TX 75249



NOVEMBER 8  
2003

# Billboard® TOP LATIN ALBUMS™

Sales data compiled by Nielsen  
SoundScan

DATE WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPACT / NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
1	NEW		<b>A.B. QUINTANILLA III &amp; KUMBIA KINGS</b> LOS MICHES (A & M RECORDS)	<b>NUMBER 1 / HOT SHOT DEBUT</b> 1st Week At Number 1	La Historia	1
2	1	1	<b>LUIS MIGUEL</b> MUSICA LATINA (RCA)			21
3	2	4	<b>GRUPO MONTEZ DE DURANGO</b> De Durango A Chicago			23
4	3	3	<b>JUANES</b> 2003 CD / UNIVERSAL LATIN (RCA)	Un Dia Normal		24
5	4	—	<b>VICENTE Y ALEJANDRO FERNANDEZ</b> En Vivo: Justos Por Ultima Vez			25
6	NEW	1	<b>SIN BANDERA</b> SONA MUSICA (RCA)	De Viaje		26
7	NEW	1	<b>BANDA EL RECODO</b> FONOVIS (RCA)	Por Ti		27
8	5	4	<b>CHAYANE</b> Sincero			28
9	6	5	<b>ALEJANDRO SANZ</b> MUSICA LATINA (RCA)	No Es Lo Mismo		29
10	9	13	<b>AKWID</b> Proyecto Akwid			30
11	10	8	<b>LOS RUKS</b> 25 Japas Musicales			31
12	7	—	<b>LOS RIELLOS DEL NORTE</b> Abriendo Caminos			32
13	14	17	<b>LOS TIGRES DEL NORTE</b> Henecca Musical: 20 Carriles Imborrables			33
14	23	41	<b>LOS ORIGINALES DE SAN JUAN</b> La Historia			34
15	12	35	<b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b> FONOVIS (RCA)			35
16	12	11	<b>CONJUNTO PRIMAYERA</b> FONOVIS (RCA)	Decide Tu		36
17	11	10	<b>CELIA CRUZ</b> MUSICA LATINA (RCA)	Extra Deseo		37
18	6	10	<b>INTOCABLE</b> Nuestro Destino Estaba Escrito			38
19	18	48	<b>MANA</b> Revolucion De Amor			39
20	24	51	<b>PANCHO BARRAZA</b> MUSICA LATINA (RCA)	Las Romanticas De Pancho Barraza		40
21	NEW	1	<b>JUAN GABRIEL</b> Amor Es	Inocente De Ti		41
22	20	15	<b>CRISTIAN</b> MUSICA LATINA (RCA)			42
23	17	16	<b>CELIA CRUZ</b> MUSICA LATINA (RCA)	Hito Mix		43
24	15	14	<b>CELIA CRUZ</b> Regalo Del Alma			44
25	16	7	<b>SOUNDTRACK</b> Once Upon A Time In Mexico			45
26	16	7	<b>GRUPO EXTERMINADOR</b> FONOVIS (RCA)	Nuestra Historia		46
27	16	27	<b>JOAN SEBASTIAN</b> MUSICA LATINA (RCA)	Coleccion De Oro		47
28	25	30	<b>JAE-P</b> MUSICA LATINA (RCA)	Ni De Aqui Ni De Alla		48
29	27	28	<b>DAVID BISBAL</b> MUSICA LATINA (RCA)	Corazon Latino		49
30	24	6	<b>FITO OLIVARES</b> 30 Exits Imborrables			50
31	26	21	<b>LOS CADETES DE LINARES</b> MUSICA LATINA (RCA)	30 Imborrables		51
32	22	10	<b>LOS ACOSTA</b> En Vivo Vol. 1			52
33	31	5	<b>BRONCO</b> La Reconquista			53
34	29	28	<b>OZOMATI</b> Coming Up (R)			54
35	27	28	<b>MARCO ANTONIO YOUS</b> FONOVIS (RCA)	Tu Amor D Te Desengano		55
36	28	19	<b>LOS ANGELES AZULES/LOS ANGELES DE CHARLY</b> Encuentro De Angeles Vol. 1			56
37	34	35	<b>LIMITE</b> Gracias 1995-2003			57
38	39	16	<b>PEPE AGUILAR</b> Coleccion De Oro			58
39	37	14	<b>CONTROL</b> La Historia			59
40	32	16	<b>BRONCO: EL GIGANTE DE AMERICA</b> Siempre Amiba			60
41	25	13	<b>POLO URUAS Y SU MAQUINA NORTENA</b> 20 Man... Ocasitos			61
42	59	65	<b>CUSILLOS</b> Las Romanticas De Cusillos			62
43	58	62	<b>LA OREJA DE VAN GOOGH</b> La Oreja Te Conto Miertras Tu Hacias La Borenda			63
44	NEW	1	<b>LADRON</b> Rica Tarda (R)	Tu Historia		64
45	38	38	<b>RICKY MARTIN</b> Almas Del Silencio			65
46	64	70	<b>RICARDO ARJONA</b> Santo Paez			66
47	46	26	<b>LOS PLATEROS</b> Ranchero De			67
48	47	37	<b>INTOCABLE</b> La Historia			68
49	44	37	<b>ALEXANDRE PIRES</b> Estruendo Gota			69

DATE WEEK	LAST WEEK	2 WKS. AGO	ARTIST	IMPACT / NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION
50	39	33	<b>VICENTE FERNANDEZ</b> Historia De Un Ideo Vol. 2			2
51	45	40	<b>CHAYANE</b> Grandes Exits			3
52	42	34	<b>LOS ORIGINALES DE SAN JUAN</b> 25 Exits Originales			10
53	56	24	<b>GRUPO MONTEZ DE DURANGO</b> El Selo Y Baje			21
54	31	6	<b>EL CHICHICULO</b> Yo Soy La Benda			43
55	56	40	<b>BANDA EL RECODO</b> Nuestra Historia			5
56	49	18	<b>LOS HUACANES DEL NORTE</b> En El Tiempo			4
57	68	—	<b>LUNYTUNES &amp; NORIEGA</b> Mes Flow			11
58	54	41	<b>ANTONIO AGUILAR</b> Con Temora			38
59	41	37	<b>SAMURAY</b> Historia Musical			29
60	48	52	<b>SHAKIRA</b> Grandes Exits			1
61	44	33	<b>DON OMAR</b> The Last Doe			2
62	52	51	<b>ORIE REIMDEZ</b> Confesiones			29
63	—	—	<b>ANA BARBARA</b> Tu Arapace Band			62
64	47	45	<b>GRUPO BRYNDIS/LIBERACION</b> Encuentro Romantico			17
65	NEW	1	<b>JERRY RIVERA</b> Cento A Mi Mole... Franklin Rio			65
66	55	51	<b>SOUNDTRACK</b> Fido			4
67	57	8	<b>FRANKIE J</b> Frankie J			57
68	51	19	<b>GRUPO BRYNDIS</b> Memorias			4
69	51	50	<b>LOS TUCANES DE TUJANA</b> Mis 30 Mejores Canciones			50
70	63	61	<b>PALOMO/CONJUNTO PRIMAYERA</b> Encuentro De Tinas			12
71	66	71	<b>CONJUNTO PRIMAYERA</b> Nuestra Historia			4
72	67	68	<b>GILBERTO SANTA ROSA</b> Solo Boleto			40
73	65	—	<b>SELENA</b> Oasis			4
74	NEW	1	<b>PALOMO</b> Tributo Al Rey Ramon Ayala			74
75	60	49	<b>LUPILLO RIVERA</b> De Bichen Con... Lupillo Rivera			13

LATIN POP ALBUMS	TROPICAL ALBUMS	REGIONAL MEXICAN ALBUMS
1. <b>A.B. QUINTANILLA III PRESENTS KUMBIA KINGS</b> LOS MICHES (A & M RECORDS)	1. <b>CELIA CRUZ</b> MUSICA LATINA (RCA)	1. <b>GRUPO MONTEZ DE DURANGO</b> De Durango A Chicago (RCA)
2. <b>CELIA CRUZ</b> MUSICA LATINA (RCA)	2. <b>CELIA CRUZ</b> MUSICA LATINA (RCA)	2. <b>VICENTE Y ALEJANDRO FERNANDEZ</b> En Vivo: Justos Por Ultima Vez (RCA)
3. <b>GRUPO MONTEZ DE DURANGO</b> De Durango A Chicago (RCA)	3. <b>CELIA CRUZ</b> MUSICA LATINA (RCA)	3. <b>BANDA EL RECODO</b> FONOVIS (RCA)
4. <b>LOS CADETES DE LINARES</b> MUSICA LATINA (RCA)	4. <b>LUNYTUNES &amp; NORIEGA</b> Mes Flow (RCA)	4. <b>AKWID</b> Proyecto Akwid (RCA)
5. <b>LOS ACOSTAEn Vivo Vol. 1 (RCA)</b>	5. <b>GRUPO BRYNDIS</b> Canta Mi Mole, Franklin Rio (RCA)	5. <b>LOS RIELLOS DEL NORTE</b> Abriendo Caminos (RCA)
6. <b>BRONCO</b> La Reconquista (RCA)	6. <b>GRUPO BRYNDIS</b> Canta Mi Mole, Franklin Rio (RCA)	6. <b>LOS TIGRES DEL NORTE</b> Henecca Musical: 20 Carriles Imborrables (RCA)
7. <b>OZOMATI</b> Coming Up (RCA)	7. <b>GRUPO BRYNDIS</b> Canta Mi Mole, Franklin Rio (RCA)	7. <b>LOS ORIGINALES DE SAN JUAN</b> 25 Exits Originales (RCA)
8. <b>LOS ANGELES AZULES/LOS ANGELES DE CHARLY</b> Encuentro De Angeles Vol. 1 (RCA)	8. <b>GRUPO BRYNDIS</b> Canta Mi Mole, Franklin Rio (RCA)	8. <b>CONJUNTO PRIMAYERA</b> FONOVIS (RCA)
9. <b>LIMITE</b> Gracias 1995-2003 (RCA)	9. <b>GRUPO BRYNDIS</b> Canta Mi Mole, Franklin Rio (RCA)	9. <b>JOAN SEBASTIAN</b> MUSICA LATINA (RCA)
10. <b>PEPE AGUILAR</b> Coleccion De Oro (RCA)	10. <b>GRUPO BRYNDIS</b> Canta Mi Mole, Franklin Rio (RCA)	10. <b>JAE-P</b> Ni De Aqui Ni De Alla (RCA)
11. <b>CONTROL</b> La Historia (RCA)	11. <b>GRUPO BRYNDIS</b> Canta Mi Mole, Franklin Rio (RCA)	11. <b>DAVID BISBAL</b> Corazon Latino (RCA)
12. <b>BRONCO: EL GIGANTE DE AMERICA</b> Siempre Amiba (RCA)	12. <b>GRUPO BRYNDIS</b> Canta Mi Mole, Franklin Rio (RCA)	12. <b>FITO OLIVARES</b> 30 Exits Imborrables (RCA)
13. <b>POLO URUAS Y SU MAQUINA NORTENA</b> 20 Man... Ocasitos (RCA)	13. <b>GRUPO BRYNDIS</b> Canta Mi Mole, Franklin Rio (RCA)	13. <b>LOS CADETES DE LINARES</b> MUSICA LATINA (RCA)
14. <b>CUSILLOS</b> Las Romanticas De Cusillos (RCA)	14. <b>GRUPO BRYNDIS</b> Canta Mi Mole, Franklin Rio (RCA)	14. <b>LA OREJA DE VAN GOOGH</b> La Oreja Te Conto Miertras Tu Hacias La Borenda (RCA)
15. <b>LA OREJA DE VAN GOOGH</b> La Oreja Te Conto Miertras Tu Hacias La Borenda (RCA)	15. <b>GRUPO BRYNDIS</b> Canta Mi Mole, Franklin Rio (RCA)	15. <b>LADRON</b> Rica Tarda (RCA)
16. <b>LADRON</b> Rica Tarda (RCA)	16. <b>GRUPO BRYNDIS</b> Canta Mi Mole, Franklin Rio (RCA)	16. <b>RICKY MARTIN</b> Almas Del Silencio (RCA)
17. <b>RICKY MARTIN</b> Almas Del Silencio (RCA)	17. <b>GRUPO BRYNDIS</b> Canta Mi Mole, Franklin Rio (RCA)	17. <b>RICARDO ARJONA</b> Santo Paez (RCA)
18. <b>RICARDO ARJONA</b> Santo Paez (RCA)	18. <b>GRUPO BRYNDIS</b> Canta Mi Mole, Franklin Rio (RCA)	18. <b>LOS PLATEROS</b> Ranchero De (RCA)
19. <b>ALEXANDRE PIRES</b> Estruendo Gota (RCA)	19. <b>GRUPO BRYNDIS</b> Canta Mi Mole, Franklin Rio (RCA)	19. <b>INTOCABLE</b> La Historia (RCA)
20. <b>INTOCABLE</b> La Historia (RCA)	20. <b>GRUPO BRYNDIS</b> Canta Mi Mole, Franklin Rio (RCA)	20. <b>ALEXANDRE PIRES</b> Estruendo Gota (RCA)



## Anniversary Spotlight

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## Dance

# Armani Conjures 'Night' For Its Second A|X Disc

Armani Exchange knows its customers well.

Earlier this year, the fashion retailer's association with Naked Music/Astralwerks/EMI Music sold the dance/electronic compilation "A|X Music Series Volume 1" at its various stores.

Nor Armani Exchange is launching the second installment in the A|X Music Series. Subtitled "Bring on the Night," the soulful house collection has been superbly beat-mixed by DJ/producer Frankie Knuckles.

"Club music is very important for the A|X brand," Armani Exchange senior director of PR/marketing events Patrick Duddy says. "Our client [based in Italy]. They go out all night and still look good in the morning."

Similarly, Emporio Armani has its own compilation series, geared toward an older demographic (Billboard, Aug. 16). Available at all U.S. stores and online, the 11-track "A|X Music Series Volume 2: Bring on the Night" retails for \$12.50.

It spotlights classic tracks like the Absolute's "I Believe" and Knuckles' own "The Whistle Song." Also included are two new songs from Knuckles' forthcoming artist album, "A New Reality": "Matter of Time" and "Bac N De Day" featuring, respectively, Nicki Richards and Jamie Principle.

According to Duddy, the concept for this second volume—which was produced by Seattle-based Neverstop Music—was born out of the current fascination for all things '80s.

"We want this to be a celebration of nightlife—and who better than Frankie Knuckles to capture that?" Duddy says. "Frankie has influenced so many, and he always puts a modern spin on classic house sounds."

This compilation, Duddy notes, is "like a history of house music for our customers."

Knuckles adds, "It offers exposure of a particular style of house music to a younger, fresher audience that, for the most part, may know the roots of house music but never really experienced it.

"With this CD," he continues, they'll be able to take a piece of it home—and, if nothing else, have a reference point."

Furthermore, with the lack of radio airplay and other media

## Beat Box

By Michael Paoletta  
mpaoletta@billboard.com



attention on dance music, Knuckles believes fashion houses like Dolce & Gabbana and Armani A|X are great barometers for new trends in fashion and music.



"A|X Music Series Volume 2: Bring on the Night" will figure prominently in Nightclub in the Sky, a series of parties in major cities presented by Armani Exchange and lifestyle magazine Paper. Knuckles will DJ at these events.

At the recent launch party in New York—held in a downtown loft with sweeping views of the city—Knuckles was joined by Grace Jones.

The one-of-a-kind Jones treated the crowd to a dazzling performance that spotlighted such classic recordings as "I'm Not Perfect (But I'm Perfect for You)," "Slave to the Rhythm," "My Jamaican Guy" and "Pull Up to the Bumper." Later in the evening, R&B singer Maxwell joined Knuckles in the DJ booth for an impromptu performance. Grabbing a microphone, Maxwell ad-libbed over

Knuckles' rhythmic journey.

When asked if he was working with Knuckles, Maxwell replied, "No, but that doesn't mean we won't. The two of us need to work it."

Knuckles enthusiasts will be happy to know that "A New Reality" is slated for a February 2004 release on Definitive Records. In addition to Richards and Principle, the collection features Eric Kupper, CeCe Rogers and Will Downing.

**THE DANCE OF LIFE:** Tommy Boy chairman Tom Silverman, Next Plateau president Eddie O'Loughlin, Armani president Paolo Glass, Robbins VP of A&R/dance promotion John Parker and music historian Brian Chiu are the founding board members of the Dance Music Hall of Fame.

Silverman was expected to announce the news at a press conference during the Amsterdam Dance Event Oct. 30-Nov. 1.

According to Silverman, the nonprofit organization will recognize the contributions of artists, producers, remixers and DJs who have had a significant impact on the evolution and development of dance music.

Artists and others will become eligible for induction 25 years after their first contribution or record release.

Silverman notes that such inductions will be based on the influence and significance of the nominee's contributions to the development and preservation of dance music.

Each year, the founding board members, along with the Dance Music Hall of Fame board of advisors, will select nominees in the categories of performer, producer, remixer, DJ and record.

Ballots will then be sent to a voting committee of more than 1,000 dance music experts.

At press time, a formal awards ceremony was being scheduled for April or May in New York. At this event, three performers, three records, one producer, one DJ and one remixer will be inducted into the Dance Music Hall of Fame, Silverman says.

With such a wealth of talent and recordings to choose from, it will be interesting to see who gets nominated; peak-hour S.A.R. reconstructions. The track is featured on the artist's collection of classic songs, "At Last," due Nov. 18 from Epic.

**TRACK OF THE WEEK:** Cyndi Lauper's remake of the Burt Bacharach & Hal David chestnut "Walk on By"—particularly in its sublime, peak-hour S.A.R. reconstructions. The track is featured on the artist's collection of classic songs, "At Last," due Nov. 18 from Epic.

NOVEMBER 8  
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Billboard®

THIS WEEK		LAST WEEK		THREE WEEKS		Saves data compiled in 1		Nielsen SoundScan		Title	
ARTIST						ALBUM & NUMBER (DISTRIBUTING LABEL)					
1	2	1	2	1	2	MARIAH CAREY <i>THE EMERALD CITY EP</i> (J&R)	2 Weeks At Number 1	The Remixes			
2	NEW	3	NEW	4	NEW	BASEMENT JAXX <i>THE HOUSE OF LOVE</i> (J&R)	Kish Kash				
3	4	5	NEW	6	NEW	ENIGMA <i>THE NEW WORLD</i> (J&R)	Voyager				
4	5	6	NEW	7	NEW	THE CHEMICAL BROTHERS <i>THE UNUSUAL SUSPECTS</i> (J&R)	Singles '93 - '03				
5	6	7	NEW	8	NEW	LOUIE DEVITO <i>LOUIE DEVITO PRESENTS: ULTRA DANCE 04</i> (J&R)	Perfecto Presents: Ultra Dance 04				
6	4	5	NEW	6	4	PAUL OAKENFOLD <i>THE MOUNTAIN</i> (J&R)	Perfecto Presents: Ultra Dance 04				
7	7	8	NEW	9	NEW	THE POSTAL SERVICE <i>THE POSTAL SERVICE</i> (J&R)	Give Up				
8	8	9	NEW	10	NEW	PAUL VAN DYK <i>THE UNUSUAL SUSPECTS</i> (J&R)	Reflections				
9	9	10	NEW	11	NEW	VARIOUS ARTISTS <i>THE UNUSUAL SUSPECTS</i> (J&R)	Verve/Romance/2				
10	10	11	NEW	12	NEW	BT <i>THE UNUSUAL SUSPECTS</i> (J&R)	Emotional Technology				
11	11	12	NEW	13	NEW	BONO <i>THE UNUSUAL SUSPECTS</i> (J&R)	Bond: Remixed				
12	NEW	13	NEW	14	NEW	KRISTINE W <i>THE UNUSUAL SUSPECTS</i> (J&R)	Fly Again				
13	12	13	NEW	14	NEW	THE HAPPY BOYS <i>THE UNUSUAL SUSPECTS</i> (J&R)	Trance Party (Volume Three)				
14	14	15	NEW	16	NEW	STEPHANE POMPOUENAC <i>THE UNUSUAL SUSPECTS</i> (J&R)	Heart Connect: V5				
15	15	16	NEW	17	NEW	PEACHES <i>THE UNUSUAL SUSPECTS</i> (J&R)	Fatherfather				
16	13	17	NEW	18	NEW	PRAPUL <i>THE UNUSUAL SUSPECTS</i> (J&R)	One Day Dream				
17	11	19	NEW	20	NEW	VARIOUS ARTISTS <i>THE UNUSUAL SUSPECTS</i> (J&R)	Free! Up!				
18	16	21	NEW	22	NEW	BAD BOY BILL <i>THE UNUSUAL SUSPECTS</i> (J&R)	Shin! The Drunks				
19	15	23	NEW	24	NEW	KMFDM <i>THE UNUSUAL SUSPECTS</i> (J&R)	WWIII				
20	22	25	NEW	26	NEW	VARIOUS ARTISTS <i>THE UNUSUAL SUSPECTS</i> (J&R)	30th Anniversary Collection: Ultimate Dance				
21	10	27	NEW	28	NEW	THE RIDDLER <i>THE UNUSUAL SUSPECTS</i> (J&R)	Dance Mac NYC - Vol. 4				
22	NEW	29	NEW	30	NEW	GEORGE ACOSTA <i>THE UNUSUAL SUSPECTS</i> (J&R)	Miami				
23	13	31	NEW	32	NEW	DEBORAH COX <i>THE UNUSUAL SUSPECTS</i> (J&R)	Deborah Cox Remixed				
24	17	33	NEW	34	NEW	MARK FARINA <i>THE UNUSUAL SUSPECTS</i> (J&R)	Art Farina				
25	44-44TH	35	NEW	36	NEW	VARIOUS ARTISTS <i>THE UNUSUAL SUSPECTS</i> (J&R)	Root Of House Volume Three				

**B PLAY™**[illegible]

29



# Byrd Cooks Up New Food Product Line

BY PHYLIS STARK

NASHVILLE—After a dozen years as a successful country singer, Tracy Byrd's career is cooking. But he'll soon be serving his fans in a whole new way.

Byrd has teamed with Chicago-based brand-development company Vista Management to launch a line of spices, rubs and marinades bearing his name and likeness. The products, which will be sold under the brand name "Tracy Byrd's Tiny Town Products," will be available Nov. 1 in 1,350 Wal-Mart stores.

Byrd will also have a cookbook on the market Nov. 7, "Eat Like a Byrd," published by Nashville-based Interactive Blvd., includes Byrd's favorite recipes, many of which utilize his marinades and seasonings.

The product line's initial launch will include four marinades that can also be used as dipping sauces and six dry seasoning blends. Byrd is donating 5 cents from every bottle sold to Children's Miracle Network.

Vista is already considering such product extensions as barbecues and smokers.

## A NATURAL FIT

Recording first for MCA Nashville and now RCA, Byrd has charted nine

titles on the *Billboard* Top Country Albums chart, including the double-platinum "No Ordinary Man," and four gold titles. He has notched 12 top 10 singles in his career. Two of them, "Holdin' Heaven" and last year's "Ten Rounds With Jose Cuervo," hit No. 1.

"I got my [first] record deal when I was 23 years old, and I told my manager then that I wanted a 20-plus-year career," Byrd says. He notes that if he achieves that goal it will be partly



"because we had the insight to get ourselves involved in other areas besides music."

Byrd says this product line was a natural for him, because he loves to cook.

"Business opportunities come your way a lot," he says. "Most of the time, they don't make it a lot of sense. But in this case, it's the type of venture that can go hand in hand with my music career. Jimmy Dean had a thriving music career when he got involved [with food products] and later became known as 'the sausage king.'"

The foray into food is not Byrd's first product tie-in. He has achieved strong brand-name recognition in the outdoor-products world during the past eight years through numerous endorsements and tour sponsorships

with Mossy Oak Hunting Apparel.

"It's important to spend a lot of time researching where you may have key market value and stay with a brand that fits your demos," Byrd says. "Hopefully, that will also complement your record sales."

"You have to be willing to put in a lot of extra time to help build your name in other ventures," he continues. "But I enjoy this, and I hope my new business ventures will allow me to work a certain number of shows each year while still providing a good living for my family. [I] don't want to go out and work 200 dates a year just to keep a roof over our heads."

According to Byrd, Tiny Town also plans to sponsor his tour in 2004. It has proposed including a bus on the tour that will give out product samples and hold cooking demonstrations.

## WILLING TO WORK

Vista Management chief marketing officer Greg Kirrish says that tour sponsorship "creates many opportunities, including bus and truck signage, stage and venue signage, parking lot events and concession sales."

Kirrish, who previously helped Dwight Yoakam develop his own food product line, says Byrd's performance and public appearance schedule also provides great avenues for promotion.

Kirrish says Byrd is willing to put

in the work required to promote the line. Unlike some celebrities who "think that by just putting their name on a product it will jump off the shelf," Byrd is different.

"He's very hands-on and passionate about the brand. Tracy is not just a business figurehead," Kirrish adds. "He's involved with all the details, and he demands high quality. Those characteristics are what's needed for sustained consumer product brand growth."

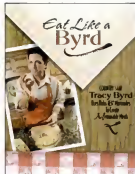
The cookbook, meanwhile, will be available in bookstores and online retailers, as well as through the Web sites eatlikeabyrd.com and tracbyrd.com, according to Interactive Blvd. president Stephen Linn. There will be a wider push in the spring "gearing up for Memorial Day and summer cooking on the grill," he says.

Linn sees Byrd's success and longevity in the industry as an advantage in marketing and promotions. "We don't have to introduce him to the market—they already know him, listen to his music and have a relationship with him," Linn explains. "By leveraging his rela-

tionships and draw, we are able to better market the book."

Like Kirrish, Linn has seen Byrd's commitment to the product.

"Cooking and expanding his professional horizons are exciting for Tracy, and he is putting himself into this project," Linn says. "For Tracy, 'Eat Like a Byrd' and the seasonings are not just lending his name and



showing up for a photo shoot. He's taking a real part in this. He's already begun talking about the book in national TV appearances. He's committing time for in-store appearances and signings at retailers."

Linn says Byrd is scheduled to be on cooking shows, and he is taking extra time for radio and TV appearances as he tours. He is also working on contests and promotions for as far out as next spring, when retailers and book stores will have promotional displays set up.

"Tracy is really working to make 'Eat Like a Byrd' and the seasonings successful, and this effort is invaluable to successful promotion," Linn adds.

"In a sense, it's a new release, and one he truly believes in. It's just that you can't put this one in your CD player."

# Nashville Veterans Partner To Rep Artists

Music business veterans David Macias and Doug Merrick have teamed up to form Nashville-based Merrick-Macias Management.

Country acts Suzy Bogguss, Hal Ketchum and BR549 and jazz artist Danny Jossa are their first clients.

Macias is president of Emergent Music Marketing, a company he launched nearly three years ago that specializes in sales, marketing and distribution (through Sony/RED) for small labels.

He will continue that venture and says he will add more Emergent staff soon. Macias previously managed Rich Robinson of the



MACIAS: WANTED DIVERSITY



MERRICK: SEASONED ROAD MAN

## Black Crows.

Merrick has been road manager for numerous acts, including John Hiatt, the Kin Blossoms, Ricky Skaggs and Trace Adkins. He has also served in a management role for Sherrie Austin. Prior to teaming with Macias, Merrick had been managing Ketchum and Jossa solo.

"My background is so much about the road," Merrick says. Contract clearance, and the interaction of artists, road, publicists, buyers and promoters on the road are among his specialties.

Macias says he chose management because it seemed like a good idea to diversify. "There will never

be a digital replacement for a live performance," he says. "Creative people are always going to be the important part [of the equation], and certainly playing a role in helping them to guide their efforts [felt] like something that would be worthwhile."

Merrick says the company's only mandate for signing acts is to "believe in them musically and in their potential in the marketplace."

ON THE ROW: Deb Haus is promoted to VP of marketing and artist development at Sony Music Nashville. She was previously VP of artist development.

In other Sony news, the company has signed Jessi Alexander to its Columbia imprint. Her debut album, produced by Gary Nicholson

and Mark Wright, is due next spring. Alexander previously was signed to MCA Nashville but was never launched by that label. She is a Warner/Chappell staff writer.

# Nashville Scene

By Phyllis Stark  
pstark@billboard.com



MUSIC NEWS: USA Network will launch the second season of its talent search show, "Nashville Star," March 6, 2004. Nancy O'Dell of "Access Hollywood" returns as the host, and Sony Music Nashville has again partnered with the show to offer the winner a recording contract. Sony artist Charlie Robison,

who was one of three judges in the show's first season, has bowed out this time, citing a heavy touring schedule and family priorities. He heads to the studio in January with producer Lloyd Maines to record his fourth album for Sony, which will be released in the spring.

Meanwhile, Robison's brother Bruce Robison and Bruce's wife, Kelly Willis, released a seven-song holiday set, "Happy Holidays," Oct. 28 on Bruce's own Boon's Nest Records. It is available at some Texas retailers and at both artists' Web sites. They will perform the songs on a seven-date Christmas tour of Texas venues.


Dieci Chicka will release a live DVD and two CD set from their third of the World tour Nov. 25 on Open Wide/Monument/Columbia Records. Both releases are titled "Top of the World."

Actor/director Tim Robbins has been tapped to host the "Johnny Cash Memorial Tribute," which will be telecast Nov. 15 on CMT (*Billboard*, Nov. 1).



NOVEMBER  
2003

## Billboard® TOP COUNTRY ALBUMS

Sales data compiled by  Nielsen SoundScan

Sales data compiled by Nielsen SoundScan				Sales data compiled by Nielsen SoundScan							
LAST WEEK	THIS WEEK	ARTIST	SUPPLEMENT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART	LAST WEEK	THIS WEEK	ARTIST	SUPPLEMENT & NUMBER/DISTRIBUTING LABEL	Title	WEEKS ON CHART
			<b>☆ NUMBER 1 ☆</b>	10 Weeks At Number 1							
1	1	ALAN JACKSON A	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Greatest Hits Volume II And Extra Bonus Stuff	37	37	37	JOE DE MESSINA	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Greatest Hits	1
2	2	MARTINA MCBRIDE	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Martina	39	31	BUDDY JEWELL	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Buddy Jewell	1	
4	5	SHANIA TWAIN	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Up!	40	41	TRACY BYRD	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	The Truth About Me	6	
7	9	TOBY KEITH A	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Unreleased	61	46	RANDY TRAVIS A	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Rise And Shine	8	
			<b>☆ HOT SHOT DEBUT ☆</b>	And The Good Goes Wild	5						
3	3	MARK WILLS	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	American IV: The Man Comes Around	2	44	36	CLAY WALKER	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	A Few Questions	3
5	4	JOHNNY CASH A	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	See It Care	2	46	40	SHERIE AUGUST	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Streets Of Heaven	2
6	7	GARY ALLAN	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Male	1	47	48	DELBERT MCCLELLIN	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Delbert McClellin Live	11
8	7	RASCAL FLATTS A	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Totally Country Vol. 3	2	48	42	JOHN MICHAEL MONTGOMERY	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	The Very Best Of John Michael Montgomery	11
10	15	VARIOUS ARTISTS	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	From There To Here: Greatest Hits	1	47	42	JIMMY WAYNE	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Jimmy Wayne	7
12	10	LONESTAR	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Just Because I'm A Woman: Songs Of Dolly Parton	6	42	38	JOE NICHOLS A	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Man With A Memory	2
11	6	VARIOUS ARTISTS	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Tim McGraw And The Dannebali Dancers	2	51	51	NICKEL CREEK	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	This Side	2
12	16	TIM MCGRAW A	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Golden Road	3	56	53	PATTY LOVELESS	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	On Your Way Home	2
13	14	KEITH URBAN A	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	No Shoes, No Shirt, No Problems	1	46	46	BLAKE SHELTON	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	The Dreamer	2
14	12	KENNY CHESNEY A	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Waves On Waves	2	53	53	GEORGE STRAIT A	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	The Best Of George Strait: 20th Century Masters The Millennium Collection	8
15	17	PIAT GREEN	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	My Baby Don't Grow Up	7	43	24	DARRYL WORLEY A	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Have You Forgotten?	1
16	11	LYLE LOVETT	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Stumble Into Grace	6	57	61	TOBY KEITH	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	The Best Of Toby Keith: 20th Century Masters The Millennium Collection	5
17	9	EMMYLOU HARRIS	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Red Hot Road	1	52	43	ROBERT EARL KEEN	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Fern Fresh Oceans	2
			<b>☆ GREATEST GAINER ☆</b>	All I Want For Christmas Is A Real Good Tea	16	54	50	WILLIE NELSON	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	The Essential Willie Nelson	5
18	22	BROOKS & DUNN A	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	The American Farewell Tour	6	59	56	LARRY THE CABLE GUY	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Lord, I Apologize	3
19	20	KENNY CHESNEY	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	CMT Presents: Most Wanted, Volume 1	11	61	58	THE MAVEERICKS	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	The Mavericks	3
20	18	ALABAMA	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Elvis: 30 #1 Hits	1	61	58	WILLIE NELSON & FRIENDS	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Live And Kickin'	4
21	23	VARIOUS ARTISTS	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Disco Benta	4	62	60	CRAIG MORGAN	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	I Love It	1
22	21	ELVIS PRESLEY A	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	My Tewa	3	63	52	RODNEY ATKINS	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Honesty	5
23	19	DIERKS BENTLEY	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	The Essential Johnny Cash	16	64	62	DIAMOND RIO	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Completely 3	3
24	23	MONTGOMERY GENTRY A	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Long Black Train	19	65	63	GEORGE STRAIT A	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	For The Last Time: Live From The Astrodome	2
25	20	JOHNNY CASH	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Chris Cagle	1	66	62	THE CHEIFTEANS	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Further Down The Old Plank Road	28
19	19	JOSH TURNER	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Mud On The Tires	1	68	62	RODNEY CARRINGTON	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Not Such A Drove	1
27	28	CHRIS CAGLE	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Greatest Hits Collection, Volume 1	1	67	72	ALAN JACKSON A	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Drove	1
28	26	BRAD PACEY	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Honkytonksville	9	64	57	FAITH HILL A	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Cry	1
29	26	TRACE ADKINS	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	What The World Needs Now Is Love	1	72	66	DWIGHT YOAKAM	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Population: Me	3
30	27	GEORGE STRAIT A	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	The Best Of Jeff Foxworthy: Double Wide, Single Minded	10	71	71	EARL SCRUGGS/DOC WATSON/RICKY SKAGGS	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	The Three Pickers	24
31	36	ALISON KRAUSS + UNION STATION A	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Ultimate Clint Black	39	68	68	ROBERT EARL KEEN	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	The Party Never Ends: Songs You Know From The Times You Can't Remember	6
32	34	SARA EVANS	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Wildwood Flower	33	66	67	CLINT BLACK	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Ultimate Clint Black	39
33	39	WYNNONA	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Bliss Cellar Comedy Tour: The Movie	26	72	66	JUNE CARTER CASH	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Wildwood Flower	33
34	32	JEFF FOXWORTHY	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Ultimate Dolly Parton	29	71	71	SOUNDTRACK	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Bliss Cellar Comedy Tour: The Movie	26
38	39	BILLY CURRICTION	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Hogwart Like Never Before	40	69	69	DOLLY PARTON	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Ultimate Dolly Parton	29
35	35	DIXIE CHICKS A	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Fa Always Been Crazy A Tribute To Wayne Jennings	15	73	65	MERLE HAGGARD	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Hogwart Like Never Before	40
37	33	VARIOUS ARTISTS	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Remembering Patsy Cline	8			VARIOUS ARTISTS	12-13-14 (COLUMBIA) (COLUMBIA) (COLUMBIA)	Fa Always Been Crazy A Tribute To Wayne Jennings	15

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## Billboard® TOP COUNTRY CATALOG ALBUMS

Sales data compiled by  Nielsen SoundScan

LAST WEEK		THIS WEEK		LAST WEEK		THIS WEEK	
ARTIST	SONG	ARTIST	SONG	ARTIST	SONG	ARTIST	SONG
1	JOHNNY CASH - "FURTHER UP THE ROAD" (COLUMBIA)	1	JOHNNY CASH - "FURTHER UP THE ROAD" (COLUMBIA)	1	JOHNNY CASH - "FURTHER UP THE ROAD" (COLUMBIA)	1	JOHNNY CASH - "FURTHER UP THE ROAD" (COLUMBIA)
2	TIM MCGRAW - "THE LONGER THE DREAM" (COLUMBIA)	2	TIM MCGRAW - "THE LONGER THE DREAM" (COLUMBIA)	2	TIM MCGRAW - "THE LONGER THE DREAM" (COLUMBIA)	2	TIM MCGRAW - "THE LONGER THE DREAM" (COLUMBIA)
3	MARTINA MCBRIDE - "MARTINA MCBRIDE" (COLUMBIA)	3	MARTINA MCBRIDE - "MARTINA MCBRIDE" (COLUMBIA)	3	MARTINA MCBRIDE - "MARTINA MCBRIDE" (COLUMBIA)	3	MARTINA MCBRIDE - "MARTINA MCBRIDE" (COLUMBIA)
4	KENNY CHESNET - "KENNY CHESNET" (COLUMBIA)	4	KENNY CHESNET - "KENNY CHESNET" (COLUMBIA)	4	KENNY CHESNET - "KENNY CHESNET" (COLUMBIA)	4	KENNY CHESNET - "KENNY CHESNET" (COLUMBIA)
5	SHANIA TWAIN - "SHANIA TWAIN" (COLUMBIA)	5	SHANIA TWAIN - "SHANIA TWAIN" (COLUMBIA)	5	SHANIA TWAIN - "SHANIA TWAIN" (COLUMBIA)	5	SHANIA TWAIN - "SHANIA TWAIN" (COLUMBIA)
6	RASCAL FLATTS - "RASCAL FLATTS" (COLUMBIA)	6	RASCAL FLATTS - "RASCAL FLATTS" (COLUMBIA)	6	RASCAL FLATTS - "RASCAL FLATTS" (COLUMBIA)	6	RASCAL FLATTS - "RASCAL FLATTS" (COLUMBIA)
7	PATSY CLINE - "PATSY CLINE" (COLUMBIA)	7	PATSY CLINE - "PATSY CLINE" (COLUMBIA)	7	PATSY CLINE - "PATSY CLINE" (COLUMBIA)	7	PATSY CLINE - "PATSY CLINE" (COLUMBIA)
8	JOHNNY CASH - "JOHNNY CASH" (COLUMBIA)	8	JOHNNY CASH - "JOHNNY CASH" (COLUMBIA)	8	JOHNNY CASH - "JOHNNY CASH" (COLUMBIA)	8	JOHNNY CASH - "JOHNNY CASH" (COLUMBIA)
9	SOUNDTRACK - "SOUNDTRACK" (COLUMBIA)	9	SOUNDTRACK - "SOUNDTRACK" (COLUMBIA)	9	SOUNDTRACK - "SOUNDTRACK" (COLUMBIA)	9	SOUNDTRACK - "SOUNDTRACK" (COLUMBIA)
10	DIXIE CHICKS - "DIXIE CHICKS" (COLUMBIA)	10	DIXIE CHICKS - "DIXIE CHICKS" (COLUMBIA)	10	DIXIE CHICKS - "DIXIE CHICKS" (COLUMBIA)	10	DIXIE CHICKS - "DIXIE CHICKS" (COLUMBIA)
11	ALAN JACKSON - "ALAN JACKSON" (COLUMBIA)	11	ALAN JACKSON - "ALAN JACKSON" (COLUMBIA)	11	ALAN JACKSON - "ALAN JACKSON" (COLUMBIA)	11	ALAN JACKSON - "ALAN JACKSON" (COLUMBIA)

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NOVEMBER 8, 2003 **Billboard**® **TOP BLUEGRASS ALBUMS**

RANK		LAST WEEK		Singles sales compiled in Nielsen SoundScan		Nielsen SoundScan		Title	
				ARTIST / IMPRINT & NUMBER(s) OF WEEKS ON LABEL		WEEKS ON CHART			
1	1	ALISON KRAUSE + UNION STATION	1	1	ALISON KRAUSE + UNION STATION	1	1	1	Live
2	2	NICKEL CREEK	1	2	NICKEL CREEK	1	2	2	This Side
3	3	EARL SCRUGGS/DON WATKINS/RICKY SCAGGS	1	3	EARL SCRUGGS/DON WATKINS/RICKY SCAGGS	1	3	3	This Pickens
4	4	JUNE CARTER CASH	1	4	JUNE CARTER CASH	1	4	4	Whispered Prayer
5	5	VARIOUS ARTISTS	1	5	VARIOUS ARTISTS	1	5	5	A Very Special Acoustic Christmas
6	6	VARIOUS ARTISTS	1	6	VARIOUS ARTISTS	1	6	6	Heaven Bound: The Best Of Bluegrass Today
7	7	VARIOUS ARTISTS	1	7	VARIOUS ARTISTS	1	7	7	Bluegrass Gospel
8	8	VARIOUS ARTISTS	1	8	VARIOUS ARTISTS	1	8	8	Best Of Bluegrass Today
9	9	THE DEL McCORMY BAND	1	9	THE DEL McCORMY BAND	1	9	9	It's Just The Night
10	10	RHONDA VINCENT	1	10	RHONDA VINCENT	1	10	10	One Step Ahead
11	11	BICKY SCAGGS & KENTUCKY THUNDER	1	11	BICKY SCAGGS & KENTUCKY THUNDER	1	11	11	Live At The Charleston Music Hall
12	12	SAM BUSHY/DAVID GERSHMAN	1	12	SAM BUSHY/DAVID GERSHMAN	1	12	12	Hold On My Stearman
13	13	VARIOUS ARTISTS	1	13	VARIOUS ARTISTS	1	13	13	Time-Life's Treasury Of Bluegrass
14	14	VARIOUS ARTISTS	1	14	VARIOUS ARTISTS	1	14	14	The Fantastic Pickin': On Series: Bluegrass
15	15	NATALIE MACMASTER	1	15	NATALIE MACMASTER	1	15	15	Bluegrass

NOVEMBER 8, 2003 **Billboard**® **HOT COUNTRY SINGLES SALES**

THIS WEEK		LAST WEEK		WEEKS ON CHART		SINGLES SALES		Nielsen SoundScan		Artist	
						TITLE / IMPRINT & NUMBER DISTRIBUTING LABEL		10" / NUMBER 1 (2)		10 Weeks to Number 1	
1	1	1	1	1	1	1	<b>PICTURE</b> JONAS LUTHE	1	1	1	<b>Kid Rock Featuring Allison Moore</b>
2	2	2	2	2	2	2	<b>LONG BLACK TRAIN</b> RICK VAUGHAN/IMPULSE	2	2	2	<b>Jack Turner</b>
3	3	3	3	3	3	3	<b>I CAN'T TAKE YOU ANYWHERE</b> EMERSONS DRIVE/INTERCUBE	3	3	3	<b>Scotsy Emerick With Tony Kahn</b>
4	4	4	4	4	4	4	<b>WALK A WHITE STRAIGHTER</b> METEOR/IMPULSE	4	4	4	<b>Billy Corrigan</b>
5	5	5	5	5	5	5	<b>YOU CAN HEAR ME WHEN I TALK TO YOU?</b> VAN 7/IMPULSE/IMPULSE	5	5	5	<b>Angie Gearing</b>
6	6	6	6	6	6	6	<b>HONESTY (WRITE ME A LIST)</b> CLUB 210	6	6	6	<b>Rodney Adams</b>
7	7	7	7	7	7	7	<b>STAY COOL</b> DEANAMORE'S BEACHHEADS	7	7	7	<b>Jimmy Wayne</b>
8	8	8	8	8	8	8	<b>HELP POUR OUT THE RAIN (LACEY'S SONG)</b> COLUMBIA TRIUMPH MUSIC	8	8	8	<b>Bobby Jewell</b>
9	9	9	9	9	9	9	<b>WHAT WAS I THINKIN'</b> CAPTIVE FIRE	9	9	9	<b>Glenks Dentley</b>
10	10	10	10	10	10	10	<b>BROKENHEARTSVILLE</b> IMPERIAL/IMPULSE	10	10	10	<b>Joe Nichols</b>

## ALBUMS

Edited by Michael Paoletta

### POP

#### ► MANDY MOORE

**Coverage**  
**PRODUCTION:** John Fields  
**Epic 90127**  
**RELEASE DATE:** Oct. 21  
Mandy Moore seems a world away from her 1999 debut, the chirpy single, "Candy." In the four years since, the poised 19-year-old has become an acclaimed film actress and is well on her way to major-Hollywood-planet status. She has wisely gone the mature (yet still fun) route for her latest album, a surprisingly fabulous covers set. Moore readily admits that she was not previously familiar with many of the songs on "Coverage," though she sincerely admires all of them. Who knew Moore could pull off a thrilling cover of Joan Armatrading's "Drop the Bomb?" or a zippy rendition of Blondie's "One Way or Another?" Her pop purrness shines through on XTC's "Senseless Working Overtime," while her voice finds new depths in John Hiatt's "Have a Little Faith in Me."—**KC**

#### ► BARENKED LADIES

**Everything to Everyone**  
**Produce:** Bob Arno  
**Capitol 48209**  
**RELEASE DATE:** Oct. 21  
Though loved for their witty silliness, Barenaked Ladies are a little too goofy for girlfriends' sake on their latest album, "Everything to Everyone." Such tracks as the frenetic "Shooting" and polka-inflected "Upside Down" threaten to turn the disc into a novelty effort. There is also an ode to a monkey, "Another Postcard," that seems like a rebirth of the group's breakout "One Week" from 1998 album "Stunt." The few serious songs included make more of a lasting impression. "Celebrity," which examines society's favorite obsession, is clever and clever. "For You" is offbeat but rolls out a moving, courtney-tripped melody nonetheless.—**SA**

#### ★ THE RAPTURE

**Echoes**  
**Produce:** DFA  
**Sound Recordings/DFA/Universal 80001283**  
**RELEASE DATE:** Oct. 21  
In the early '80s, New York's club scene was raved with the like of Mudd Club, Danceteria and Peppermint Lounge, which had non-existent music policies. In those years, clubgoers would hear a lively mix of disco, punk, funk and new-wave stylings. Today, Brooklyn, N.Y.-based quartet The Rapture joins England's Basement Jaxx in celebrating such musical freedom. In the process, these acts are putting "life" back into "nightlife." Club kids are happy owners of the Rapture, as its well Monday-hued 2002 single, "Champion of Broken Lovers" (included here), continues to wreck dancefloors.

## ESSENTIAL REVIEWS



#### BASEMENT JAXX

**Kish Kash**  
**PRODUCTION:** Basement Jaxx  
**XL Recordings/Atco/Warner 7243 593678**  
**RELEASE DATE:** Oct. 21  
"Kish Kash" is the third studio album from Felix Buxton and Simon Ratcliffe, who created collectively as Basement Jaxx. After spending much time with it, it becomes apparent that the duo was simply warming up on its previous albums "Remedy" and "Roxbury" that is really saying something, considering that both remain as deliciously freakalicious as ever. With "Kish Kash," the British duo continues its fine exploration of all things punk and disco. Along the way, some dots are connected, while others are smudged or ignored. Like the B-52's, Basement Jaxx wants nothing more than to dance (this beautiful mess around). Joining them on their fearless ride is an eclectic group of vocalists, including Meshell Ndegeocello, Siouxsie Sioux and N'Sync's JC Chasea. Feisty lead single "Lucy Star" features the rapping of 2002 Grammy-nominated Mercury Prize winner Dizzee Rascal.—**MP**

The track is one of several choice selections on this, the act's sophomore set, produced by uber-hot DFA. A track like "Sister Sugar" recalls Blondie and Technicolor while "Olo" reveals in melancholic house music a Larry Heard. Throughout, Luke Jenner's vocals tremble and scorch.—**MP**

### R&B/HIP-POP

#### ► LOON

**Low**  
**PRODUCTION:** various  
**Bad Boy 80000892**  
**RELEASE DATE:** Oct. 21  
The pretty-boy rapper is just as much a staple of hip-hop as the thug MC. Following in the former tradition is Bad Boy's Loon. After scoring success with F. Diddy's "Need a Girl (Part One)" and "I Need a Girl (Part Two)," the Harlem, N.Y., native finds the spotlight with his self-titled debut. Lead single "How You Want That" is an appropriate introduction. Featuring Kelly, the "Yogi"-produced track, which is both infectious and bass-heavy, serves as a fine backdrop to Loon's sexually charged romp. The rapper shows his softer side with "Down for Me" (featuring

#### SARAH McLACHLAN

**Afterglow**  
**PRODUCTION:** Pierre Marchand  
**Arista 82876-50150**  
**RELEASE DATE:** Nov. 4  
Much has happened in McLachlan's life since her last studio album, the 6-year-old "Surfacing," which garnered two Grammy awards and four hit singles. The Canadian singer-songwriter loved her mother to care for her after birth to her first child. So it is not surprising to discover that "Afterglow" is a collection of songs steeped in loss and love by a woman whose own life is in transition. Lead



single "Fallen" (perfectly [and touchingly] captures this essence. With piano over in the foreground, McLachlan creates quiet magic in "Answer." Love songs like this come down the pike all too infrequently. One track later, in "Time," McLachlan is questioning matters of the heart and all that they encompass. In transition or fear in transition, McLachlan is simply trying to figure it out, attempting to make sense of life. Now, that is sweet surrender.—**MP**

mine Warinaz), which ironically—or not—is very reminiscent of both versions of "I Need a Girl." Filled with more tales of wild nights and wilder women, the album is a fitting debut from a "Bad Boy" like Loon.—**RW**

#### YAHZARAH

**Blackstar**  
**PRODUCTION:** various  
**Three Keys Music 79102225624**  
**RELEASE DATE:** Sept. 23  
After graduating from backup-singing school under the tutelage of Erykah Badu, Anita Baker and Stevie Wonder, Yahzarah began eliciting buzz in her own right with the 2002 hit release "Heaven He" (Koo Music). Half of that hit's songs appear on her "second" coming, "Blackstar." Her brand of organic R&B/soul definitely owes a nod to Badu and other neo-soul sisters. Yahzarah takes control on such cuts as the lilting "So Amazing" and the sassy "Feel Me." But she loses her footing when she drifts into hip-hop territory ("One Day"). Regardless, her distinctive girl-woman voice commands attention, whether it is soaring to a Minnie Riperton or rocking out like a Sha-Khan-style. Racked by ADA.—**GM**



#### P.O.D.

**Payable on Death**  
**PRODUCTION:** Howard Benson, P.O.D.  
**Atlantic 82676**  
**RELEASE DATE:** Nov. 4  
San Diego foursome P.O.D. has gained catch action with "Will You," the lead single from its third album, "Payable on Death." While the song is trademark P.O.D., and labels want to play it safe at radio, the tune is hardly groundbreaking. Neither is "Change the World" and "Waiting on Today." So, "Execute the Sentence" is what should go to radio next. The vocal phrasing, melody and lyrics of this far catchier song demonstrate the strong reggae thread that binds the album, which is most prominent on "Freedom Fighters" and "Revolution." The layered vocals and anthemic build of "Find My Way" guarantee an awesome concert moment. "Eternal" closes the album with a soothing fusion rock journey; an acoustic guitar and the muted flutters of an electric guitar are the guides. Such new directions could bring new fans to the fold, while older ones will still think their money was well spent.—**CLT**

### DANCE/ELECTRONIC

#### ► KRISTINE W.

**Fly Again**  
**PRODUCTION:** various  
**Tommy Boy 1573**  
**RELEASE DATE:** Oct. 21  
Shortly after the release of her 2000 sophomore album, "Stranger," Kristine W. was diagnosed with acute myeloid leukemia. Throughout a multitude of tests and treatments, the artist—now in remission—never lost sight of her music. The result is "Fly Again." Working with several producers (including Orange Factor, the Scumfrog and Evan S. W.), who penned the bulk of the songs, has crafted a spirited and empowering collection. The title track lead single is ascending the *Billboard* Hot Dance Music/Club Play chart and crossing over to radio, equal parts Pat Benatar and B'lie. It is a winner. Not a winner is "I'll Be Your Light." Though lyrically spot-on, the song gets lost in Miami breakbeats. But this misstep is overshadowed by such gems as "The Wonder of It All," "Save My Soul" and "Bittersweet." A bonus disc, beat-mixed by Chris Cox, includes remakes of various album tracks.—**MP**

## COUNTRY

#### HOT CLUB OF COWTOWN

**Continental Sound**  
**PRODUCTION:** Lloyd Maines  
**High Tone 8163**  
**RELEASE DATE:** Oct. 28  
Recorded live just spring at Austin's Continental Club, this rollicking retro three-piece is definitely in its element over the course of 13 spirited cuts. Comprising Elana Fremmerman (fiddle, lead vocals), Will Smith (guitar, lead vocals) and Mike Smith (bass, vocals), Hot Club of Cowtown kicks things off with the hard-charging instrumental "Diga Diga Doo," featuring some hot Taylor kick. This is followed by an ikeable version of the Fred Rose classic "Deed I Do" from Fremmerman and a swingin' "Chinatown" with vocals from Smith. The trio takes ownership of the traditional jang "I'da Red," and Spade Coolley's "Crazy 'Cause I Love You" benefits from some spritely fiddle work and vocals from Fremmerman. She also delivers a timeless vocal on "Easily Like You," and the trio puts its stamp on a roiling "Orange Blossom Special." The bonus studio cut "I Can't Believe You're in With Me" is a smooth-as-silk midtempo ballad that could work its magic in any decade.—**RW**

## LATIN

#### ► JUAN GABRIEL

**Newsweek**  
**PRODUCTION:** Gustavo Fariás  
**BMG U.S. Latin 826765653**  
**RELEASE DATE:** Oct. 21  
Mexican icon Juan Gabriel has never been known for subtlety. But even by his standards, his latest studio album is well, slightly over the top. Is this a bad thing? Not always. If there is anyone who can carry off flamboyance, it is Juan Gabriel. The opening "Inocente de Ti," with its slightly disco-fied beat, is very '70s, but fun. That is, until the final cut, when the song acquires the drama of a Broadway musical number. And so it goes. "Como te Quiero Mi Amor" also has a Broadway feel, and "Amor Profundo" is a love ballad with a rock'n'roll and disco strangle. But such songs are well-crafted and exuberant. Step slightly over that line, though—the overwrought "Yo Te Recuerdo"—and the result is kitsch.—**LC**

#### ► SIN BANDERA

**De Majo**  
**PRODUCTION:** Aruro Baquero  
**Sony Discos LAK 70633**  
**RELEASE DATE:** Oct. 21  
Mexican duo Sin Bandera made a name for itself with a debut album that blended R&B and Latin pop sensibilities. For its sophomore effort, the group, whose two members hail from Argentina and Mexico (hence the name Sin Bandera—no flags)—continues down that musical path, with mixed results. Sin Bandera is a tasteful act, and its pared-down, often minimalist arrangements and vocal harmonies are overwhelmingly exquisite, as in "Lloro por Ti." But the songs are not consistently strong enough to pull off the show similarly. (Continued on page 34)

**CONTRIBUTORS:** Susanne Alt, Bradley Berman, Keith Caffaldi, Lello Cobb, John Dillberry, Gordon Dy, Deborah Evans Price, Rachael Hall, Gail Mitchell, Chris Morris, Wes Orshosh, Michael Paoletta, Chuck Taylor, and outstanding collections of works by or for more artists. **ESSENTIALS:** Releases deemed by the reviewers to deserve special mention at the bills of musical merit and/or *Billboard* chart placement. **VITAL RECORDS:** Reviewers' albums of special artistic, cultural and commercial interest and/or outstanding collections of works by or for more artists. **CRITICS' CHOICES:** New releases, regardless of their potential, highly recommended because of their musical merit, not because of their commercial availability in the U.S. are eligible. Send album reviews copies to Michael Paoletta and singles review copies to Chuck Taylor (*Billboard*, 739 Broadway, 48th floor, New York, N.Y. 10003) or to the writers in the appropriate banners.



(Continued from page 32)

tempoed renditions. One after the other, the songs lose steam. But this is the first example to be found in tracks like the invigorating "Canción," with its edgy, funky feel, and "Te Esperaré," with its surprising change of vibe and tempo.—**LC**

## WORLD

### ▶ SOLAS

Another Day

Shanachie 78056

PRODUCER: Seamus Egan

RELEASE DATE: Oct. 21

After the electronics-tinged designs of previous album ("The Edge of Silence"), Solas gets back to basics, which, for this Celtic ensemble of virtuoso, is anything but basic. Mixing traditional Irish tunes with some well-chosen covers and a handful of originals, Solas manages to be contemporary without overstyling. Its music is built on tradition, and even a cover of Dan Fogelberg's "Scarborough's Dream" sounds as if it came from an emerald isle of the past (think "The Drunken Sailor"). Whether raving it up ("Bird in the Tree"), trading licks with guest banjoist Bela Fleck ("Carlin's Street Rules") or melting in the electric guitar reverberation of former Seamus Egan's heartrending title track, Solas never strays far from its Celtic roots, yet never sounds like a repository band.—**JD**

## GOSPEL

### ▶ NATALIE WILSON & THE S.O.P. CHORALE

Good Life

Producer: Joe "Big Boy" Wilson

Release Date: Oct. 21

Wilson and her 19-voice ensemble return with their first offering since their 2000 debut. While "Good Life" is the album's ace, the track for instant musical accessibility and state-of-the-heart content (that earlier propelled them into the small elite of new acts to keep a close eye on), it also displays the self-awareness and sure-footedness that only comes with time and experience. The end result confirms that this is Wilson's highest promise and more. Wilson wrote 11 of the 13 songs, and she still applies edge, street-wise sensibilities to funky R&B grooves (the unstoppable "Free") and "Put Back Joy." A gentler flow emerges on stirring ballads ("No Hatred in Christ" and "Healing Rest"). Confidently holding on to her past as she grows in new territory, Wilson carves a place for herself and S.O.P. as one of gospel's truly important acts.—**GE**

## CHRISTIAN

### ▶ BILLY RAY CYRUS

Word/Curb/Warner Bros.

Release Date: Oct. 28

Warner Bros.: Christian division, Word, has had tremendous success with Randy Travis' two gospel albums. The eager audience that embraced Travis' efforts will be well-served by this new release. The album features four gospel songs by Cyrus. His strong, warm baritone breathes life into these

faith-filled songs with honest emotion and heartfelt passion. Cyrus penned the title track, a glorious tribute to the riches of heaven. For the other cuts, he relies on some of Nashville's top writers, including Victoria Shaw and Austin Cunningham. "Always Sittin'" celebrates the power of enduring love; "I Need You Now" is a poignant portrait of Jesus Christ. "Face of God" "I Love You This Much" and a soulful cover of "Amazing Grace" are among the other standouts on this appealing record that should interest fans of country and Christian music.—**DEP**

## CLASSICAL

### ★ GIL SHAHAM

The Faure Album

PRODUCER: De-Hung Settee

Classical Classics/Artemis Classics 1239

Release Date: Oct. 7

A former Deutsche Grammophon wunderkind, violinist Gil Shaham is now one of many classical stars without a major-label affiliation. Yet he shows forward-minded vitality by inaugurating his own, Artemis-distributed *Classics* line-up, featuring a long-term commitment devoted to the rich, *à-la-siciliana* strains of Gabriel Fauré. Shaham avoids all the Fauré competition in the program by fashioning a thoughtful line-up of some of the most includes not only the French composer's first Violin Sonata and famous pieces like the "Berceuse" but also many brief rarities and the masterful Piano Trio (in league with pianist Alina Eguachi and cellist Britton Smith). Beyond the imaginative program, Shaham's bold tone and the full, upward recording by De-Hung Settee help this album score over such excellent rivals as Isabelle Faust on Harmonia Mundi.—**BB**

## VITAL REISSUES

### ZZ TOP

Chrome Smoke & BBQ

Original Producer: James Austin

Release Date: Oct. 21

Hot on the heels of their recent RCA release "Mescalero," the Texas triumvirate of Billy Gibbons, Dusty Hill and Frank Beard get the boxed-set treatment. ZZ Top's three-decade-plus progress from boogie-biz bemoans to techno-funk icon is charted in a four-disc collection that neatly hits all the high points. Extras include a handful of tracks from Gibbons' pre-Top unit Moving Sidewalks and a selection of rarities, among them 12-inch dance remakes of some of the band's best-known tracks. The two-disc set includes the compilation in two packages: a conventional box and a small replica of a Lone Star State chicken shack, which comes with cut-out figures of the band and a flip book. A tasty slab for ZZ fanatics.—**CM**

## Billboard.com

Also reviewed online this week:

• Grandpaio, "Dead Man Shake" (Fat Possum)

• Jonny Lang, "Long Time Coming" (Arista)

• Richard Bona, "Muna (The Tale)" (Veve)

# MOVIES

Edited by Chuck Taylor

## POP

MADONNA: Nothing Falls (3:59)

PRODUCERS: Madonna, Mirwais Ahmadzaï  
WRITERS: Madonna, G. Sigsworth, J. Griffiths  
PUBLISHERS: WB/Webo Girl/Universal PolyGram, ASCAP

Maverick/Warner Bros. 101230 (CD promo)

As Madonna returns to almighty glory by default—thanks to her contribution to Britney Spears' fast-climbing "Me Against the Music"—Maverick gives her dad album "American Life" one more swing with "Nothing Falls," another collaboration with Mirwais Ahmadzaï. As much as we would love to hail this song as Lady M's inspired return, the song instead illustrates everything that makes the current project a grind. Instrumentally, it's all about a routine acoustic guitar and some space-age bleeps, while the hook is merely redundant, not catchy. A radio remix adds a gurgling beat, but it's not enough to take a gray temple silver. Make no mistake, we have faith that Madonna will pull it together once she understands her later material. In the meantime, lay with Mirwais' under-the-chairs and musical fantasies—anytime in using her position as a puppet for timeless, new-age preaching. Because it's always the music that carries the message, not the other way around.—**CT**

DAVE MATTHEWS: Save Me (4:33)

PRODUCER: Stephen Harris

WRITERS: Dave Matthews

PUBLISHERS: Golden Grey, ASCAP

RCA 82876 56197 (CD track)

Dave Matthews is widely popular among the kind of Duck Dynasty crowd that adored Hootie & the Blowfish last decade. His loud singing, drowsy demeanor and straight-line melodies never dare to challenge above the minimum required of most pop-rock part parties, good for mumble-along background music while the bedlam ensues. While that may satisfy some fans over and over, enough is enough if the idea is for mass consumption. There are sleeper songs and there are snoozers—and this song is lazy and maslin to the point of rigor mortis. Despite the addition of a guest gospel vocalist, "Save Me" is so boring that it could be written as a tranquilizer prescription. Surely you won't manage a title feeling. Mr. Matthews.—**CT**

## COUNTRY

▶ CLINT BLACK: Spend My Time (3:39)

PRODUCER: Clint Black

WRITERS: C. Black, H. Nichols

PUBLISHERS: Blackhawk Music, BMI

Equity Music Group EMG 0001 (CD promo)

Clint Black has always been somewhat of a modern-day philosopher in a black cowboy hat, serving up thought-provoking appeal to listeners because of their unusual themes and poignant observations. (Think chart-toppers like "A Better Man," "When My Ship Comes In," "I'm Sorry You're Leaving.") Continuing in that vein, he succeeds beautifully with this gorgeous new single, the debut on his Equity Music venture. A modestly produced cover of the famous talented long-time collaborator Hayden Nicholas, the lyric challenges the listen-

# ESSENTIAL REVIEWS



CHRISTINA AGUILERA: THE VOICE WITHIN

NO DOUBT: It's My Life (3:46)

PRODUCERS: Neddie Hopper, No Doubt

WRITERS: M. Hollis, T. Friesen-Green

PUBLISHERS: Universal Songs of PolyGram

International, BMI, Zomba, ASCAP

Interscope 11045 (CD promo)

No Doubt previews its well-deserved greatest-hits set, "The Singles: 1992-2003," with a remake of Talk Talk's 1984 hit "It's My Life." That's more fun than a rousing round of kick the can. Leading the call is the irresistible, unmistakable voice of heroine Gwen Stefani, along with production that is keenly reminiscent of the decade to which it harks back, replete with rubbery bass synthesizer breezes and well-placed keyboard tinkles. As always, No Doubt proves itself capable of lacking any genre—punk, hip-hop, balldad, garage rock and here, retro pop—without a trace of irony, and winning the round every time. This consummate new version will only ensure No Doubt's worldwide domination, while adding something to the U.S. airwaves that is sorely lacking: fun. How refreshing that on occasion, the good ones still float to the top.—**CT**

CHRISTINA AGUILERA: The Voice Within (4:15)

PRODUCER: Glenn Ballard

WRITERS: C. Aguilera, G. Ballard

PUBLISHERS: Xtreme/Universal Studios/Universal-MCA, ASCAP

RCA 56982 (CD promo)

Versatility or split personality? Christina Aguilera has taken listeners on quite a ride with the singles from current album "Stripped," morphing from howling urban boy-shaker to soaring gospel siren and around again. "The Voice Within," the fifth (1) release from the triple-platinum project, returns to the territory covered in "Beautiful" with a lyric of inner strength and a melody so breathtaking and organically flowing, it takes but one listen to know that this is no ordinary ballad. Aguilera delivers what is perhaps her most assured vocal yet, punching through the clouds and taking her place as a fast-rising member of the heavenly choir. Written with and produced by Glenn Ballard, "Voice" is an inspired recording and a showcase for all that this artist can accomplish when she lets the voice of God decide that uplifting image.—**CT**

er to check out how one's time is spent and appreciate the value in every moment. When Black sings, "I'm gonna spend my time like it's going out of style/I'm moving the bottom line farther than the country mile," in that warm, soulful baritone, he sounds like a man who has carefully considered those words. Already garnering support from country programmers, this record provides Equity with a strong launch and signals an exciting new chapter in Black's already impressive career.—**DEP**

## ROCK

★ THE DARKNESS: I Believe Is a Thing Called Love (3:36)

PRODUCER: Pedro Ferreira

WRITERS: J. Hawkins, D. Hawkins, Poullin, Graham

PUBLISHER: not listed

Atlantic PRG 301349 (CD promo)

In 1986, the Darkness could have ruled America. The band's big, AC/DC riffs are totally hooky. And when print-spazzing dad frontman Justin Hawkins owns a Freddie Mercury-esque falsetto that's over the top that it will either make you smile or weep instantly—depending on how much you long for the days when Dave Mustaine-like (locks), a leather jacket and a pair of high-top Reeboks could have scored a guy a tall-boy. (Ah, the good days of a) Playing high-kickin', huge solo-laden metal

sane irony (we think—not sure on that one) and quite well, these guys are truly a shot of these metal in the arm. And what a rush it is! This is the stand-out cut on the disc. Best moment: One of the band's most powerful songs, "Guitar" (before his brother Dan launches into a solo that would have been blasting out of any Chevy Camaro worth its salt 17 years ago.—**WO**)

## AC

▶ NO DOUBT WITH CHER: Bewitched, Bothered & Bewildered (4:18)

PRODUCER: Richard Perry

WRITERS: R. Rodgers, L. Hart

PUBLISHERS: Williams/Chappell, ASCAP

J Records 56505 (CD promo)

Red Stewart's take on standards charmed millions of fans last year—so why not do it again and this time, work up a little radio airplay in the process? While the majority of the new "As Time Goes By... The Great American Songbook Volume II" is dusty-dry and at times painfully self-indulgent, a guest vocal from Cher on "Bewitched, Bothered & Bewildered" provides a breezy, downright camp moment of relief. Its teasing, mildly campy lyrics bric and the pair's light-hearted give and take breathe delightful new life into the Rodgers & Hart classic—one that will provide AC radio with a solid hit. God bless it, then, one of few artists capable of showcasing believable elegance with a catty wit. Good stuff.—**CT**





MERCHANTS / MARKETING / HOME VIDEO / E-COMMERCE / DISTRIBUTION

# Hip-Hop A Hot Flavor

*Drinks By Simmons, Nelly, Ice-T Cater To Fans*

BY RASHAUN HALL

Energy drinks have become big business during the past few years. So it's no surprise that hip-hop entrepreneurs like Ice-T and Russell Simmons are thirsty to participate in the trend.

Along with Nelly, they have launched hip-hop-inspired energy drinks this year. While each has its own identity—Nelly's Pimp Juice, Simmons' Def Con 3 and Ice-T's Liquid Ice—they're all after one thing: the almighty hip-hop dollar.

"I believe I can make anything better than anyone when it comes down to acting, clothes, products," Ice-T says. "I was like, 'Hell yeah, I can make the best energy drink on the market.'"

The rapper launched Liquid Ice with his partner, Multimedia Inc., in August. Featuring two flavors—electric blue and frosted chrome—Liquid Ice is available in an 8.3 oz. size for \$1.99-\$3.49. The drink is available nationwide at selected convenience stores.

## EYING HIP-HOP FANS

Simmons and his Def Con 3 energy soda wanted to specifically reach hip-hopers.

"There hasn't been any beverage that has really developed an organic, true, emotional relationship with the hip-hop community," says Jennifer Louie, marketing VP at Russell Simmons Beverage Co.

Drinks like Red Bull, Rockstar, Monster Energy and Sobie have been successful with the skateboard/alternative sports community, Louie observes, but there has not been an energy drink that has successfully captured the embrace of the hip-hop sector.

Launched in July, Simmons is already making history with his beverage. Russell Simmons Beverage Co. is the first minority-owned company to launch nationally with convenience store chain 7-Eleven. Beverage Aisle magazine also touted Def Con 3 as a future player in the beverage industry.

The energy-drink market has made an impact and is here to stay, Louie says. "However, soda is still the No. 1 category in the beverage industry. Even though energy drinks are a billion-dollar industry, it is not at all close to what soda represents in the beverage world."

To separate his product from the competition, Simmons uses a best-of-both-worlds approach.

Simmons developed the concept of the "smart" energy soda, a combination of energy drink and soda. Def Con 3 is available in a 12-oz. can for \$2 and comes in one flavor.

It was important to Simmons to market a drink that was healthy.

"Russell is a health fanatic" (Continued on page 36)



Ice-T is promoting the Liquid Ice energy drink. The next product on the rapper's entrepreneurial list is Royal Ice malt liquor.



MERCHANT: NOT INTERESTED IN THE INDUSTRY'S 'OBSESSION WITH ESCALATION'

## Merchant's 'House' Is Custom-Marketed

BY WES ORSHOKO

Natalie Merchant giggles while recalling the low expectations she and her former bandmates in 10,000 Maniacs had for their debut release.

"[But] it sold more copies than there were people in our hometown. And we were so impressed by that," she recalls.

Twenty years and some 14 million records later, Merchant had similarly low expectations for her new album, "The House Carpenter's Daughter."

The set is a collection of tradition-

als and contemporary folk tunes. It's self-released on Myth America Records, the label she recently created with her manager, Gary Smith.

"House Carpenter" is being sold to a handful of accounts directly from Smith, driven solely by word-of-mouth and a press campaign that by former Merchant standards is almost nonexistent.

But less than a month after its release, the album had surpassed its break-even point of 50,000 units. To date, it has sold some 68,000 copies (Continued on page 36)

## Next: Web Idols

Select-A-Star Contests Hosted On Net

BY MATTHEW S. ROBINSON

BOSTON—With the popularity of "American Idol" and other star-making shows, it was only a matter of time before such interactive programs made the leap to the Internet.

Now, aspiring artists from all over the country have the opportunity to be heard by music lovers they might never have been able to reach otherwise.

The most prominent participant in the new movement is AOL, which

is using its considerable online presence to help music fans connect with new artists.

Through its First Break program, AOL offers members the opportunity to award demo deals to previously unsigned artists.

In addition to a deal with Atlantic Records, the artists selected will appear on the popular Sessions@AOL program and will receive a one-year membership to online musicians' network Tonos.

"It's increasingly challenging to" (Continued on page 37)

## AFIM's Proffitt Moves Over To Viastar Holdings

Courtney Proffitt received an offer she couldn't refuse, so she is stepping down from her post as executive director of the Assn. for Independent Music.

Proffitt, who joined AFIM in May 2002, previously held sales positions at BMG. She informed the trade group's board Oct. 17 that she would be taking the post of senior VP of distribution and national sales director for Viastar Holdings (*Billboard*, Nov. 1).

"It fell in my lap," Proffitt says of her new job. "Everything seemed

to be the right fit. I loved working with AFIM. [but this] was right up my alley. Once you're a salesperson, you're always a salesperson."

Based in Phoenix—near Tempe, Ariz., where AFIM was headquartered during Proffitt's tenure—Viastar is a diversified indie media company that operates Electric Kingdom Distribution and a studio facility, A.V.O., among other holdings.

While Proffitt's departure puts immediate pressure on AFIM's board to come up with a replacement, the timing probably could have been worse.

Though nothing is etched in stone, it is assumed that AFIM's 2004 convention will again run in conjunction with the National Assn. of Recording Merchandisers confab, as it has for the past two years. NARM's convention will move next year to August from its usual slot in March.

Proffitt says that a meeting between NARM and AFIM is scheduled for Nov. 7 in San Diego, the site of next year's conventions, to discuss plans.

"We're not in a huge crunch time planning for a big conven-

tion," Proffitt notes. "We're in the rolling-along part of the year."

She's convinced that the trade organization will not have any trouble finding a replacement, given the large pool that's available.

"Given the way this business is at the moment, there's got to be somebody out there with the talent and ability who's currently out of a job," she says.

Asked what she thought she has achieved during her 18 months on the job, Proffitt says, "AFIM has gotten stronger as an overall organization. I've helped with increased visibility in the music community."

**WHAT NEXT?** Communications to AFIM will be fielded in the interim by board chairman Clay Pasterkamp at 440-333-2208. Day-to-day operations will be covered by Pasterkamp, Bruce Igler and Duncan Browne of the AFIM executive committee.

AFIM will now seek its third new executive director in two years.

Pat Bradley stepped down in July 2001 from the position after an eight-year run. She was succeeded by Jeanne Oberstar, who resigned after less than a year on the job for personal reasons.

**The Indies**  
By Chris Morris  
cmorris@billboard.com



The departure of Proffitt, AFIM's only paid employee, comes at an uncomfortable time for the trade group.

Its membership has declined since its March convention in Orlando, Fla.—the second since it ceased being a stand-alone event—which saw only 60 AFIM members and 200 joint NARM-AFIM members in attendance.

Many in the industry have questioned the 31-year-old organiza-

tion's relevance in today's highly consolidated business, beyond the services it offers to startup companies (*Billboard*, July 5).

**MOVES AT PUTUMAYO:** Putumayo World Music in New York has announced staff additions and promotions.

Angela Herens is joining the label as senior VP/CMO. She was formerly senior VP of marketing and promotion at Koch Entertainment Canada in Toronto.

Additionally, Susan Rosenberg, previously Putumayo's VP of sales and marketing, has been promoted to senior VP of sales and marketing.

Mike Cusane, formerly a buyer at the Movie Gallery, is coming on board as national sales manager.

With Herens' exit, Mark Costain has been promoted to director of marketing for Koch Entertainment Canada's audio division. He was previously senior label manager. Beth Gibbs is moving up from VP to senior VP of Koch Video.

*Additional reporting by Larry LeBlanc in Toronto.*



PROFFITT: HELD EXECUTIVE DIRECTOR POST

## Merchant's 'House'

Continued from page 35

since its Sept. 16 release, according to Smith—a triumph on many levels for the acclaimed singer.

### NOVEL SALES TACTIC

What makes the achievement remarkable is that it was done through a one-way sales approach. Because Smith and Merchant do not have the staff or the warehouse space to accept returns, every sale of "House Carpenter" has been final.

Getting retailers to agree to that wasn't easy, Smith says. To make the price right, he dropped the price. In return, he was given promotional support: endcap positioning, listening-post placement, inclusion in circulars.

And while many initially viewed the purchase of "House Carpenter" as a gamble, several retailers—including Borders Books & Music—have begun ordering more copies.

The album's success shows that established, multi-platinum artists who feel out of step with the majors have more options than they may realize and that they can indeed leave that environment and sell their work themselves—even if on a smaller scale.

But Merchant wasn't out to prove

anything with "House Carpenter" or its unique sales approach. She simply needed to operate on a smaller scale.

One year ago, Merchant left Elektra, her label home for two decades. Despite being courted by that label and other majors, she opted for the DIY approach.

"I'm at a position in my career that I don't really need to sell records to survive," she points out. "I just need to make records to satisfy myself creatively."

When she left Elektra, Merchant was expecting her first child and was seeking a lifestyle change that would eliminate the rigorous touring and countless interviews she'd become accustomed to while promoting what she calls "big-budget pop records."

Merchant and Smith originally wanted to release the album exclusively on her Web site. While they eventually sold more than 7,000 copies online, they wanted to make the offering to fans who do not own a computer.

Smith did a little homework on Merchant's last album, "Motherland," and he discovered that more than 40% of its U.S. sales came from five accounts online, they wanted to make the offering to fans who do not own a computer.

"Most [retailers] said, 'No, we can't do that,'" Smith says. "Then we found

a way in which we could get the price point low enough and they would include a certain amount of marketing, so that made it pretty safe for most people."

Because retailers are getting the title at a low price, Merchant has even slashed the price of the disc on her site by \$2 to \$14.98.

"It's funny, I wrote an e-mail to Gary about bringing the price down, and I was like, 'Thanks for making less money for me,'" she says with a laugh.

"House Carpenter" has been free of the pressure that has accompanied her previous albums, Merchant says.

Merchant and her touring band recorded the tracks that constitute

the album during two days at the end of their last trek. The singer merely wanted to capture a slew of songs they had been playing on tour. She never really thought that it would become more than a souvenir of their time together.

"There was no build up to 'We're making a record.' We just thought, 'We better record these songs because they sound so great,' she explains.

Once she and Smith decided to release the project, Merchant tweaked the recording by adding vocals and overdubs. The project progressed organically, in tandem with her pregnancy.

"We weren't on anybody else's

schedule," Smith says. "So things can take a lot longer than they should, because we don't have those pressures."

That easy progression has fit perfectly with Merchant's new role as mom to a 5-month-old daughter. She says she has lost all ambition for the music industry's "obsession with escalation."

Merchant now feels less like a pop star than ever before, adding that her career runs a distant second to being a parent.

"I'm in a really fascinating period of life," she says. "I sort of feel like I need to atone for all the years that I didn't understand how profound this is."

## Hip-Hop

Continued from page 35

and won't promote any product that he himself doesn't like," Louie says.

### GIVING BACK

Like many of Simmons' commercial endeavors, Def Con 3 aims to give back to those who purchase it.

Russell Simmons' Con 3 plans to give 2% of the gross from the sales of Def Con 3 back to community programs and to the Hip-Hop Summit Action Network. A disclaimer printed on the can declares this intention.

"Russell has also made a commitment to give all of his personal profit from the soda for



the first year—up to \$10 million—back to community programs," Louie adds.

Regardless of the ventures' success, Simmons wants to move beyond energy drinks.

"We're not disclosing what that is, but it will always be something healthy, unique and that gives back to the community. That's the philosophy of the Russell Simmons Beverage Co.," Louie says.

Meanwhile, Ice-T will launch Royal Ice malt liquor. But he is not worried about the potential backlash rappers have typically faced when promoting alcohol. (Criticism has been aimed at such associations because of hip-hop's young demographic.)

"There should be no negative effect with the launch of Royal Ice," he says. "The products are different, but we hope to bring the malt liquor back to mainstream, in the bars, etc."

# Newbury Will Distribute CC's 'Instant Live' CDs

Clear Channel has chosen Newbury Comics to distribute its "Instant Live" albums to music retail. The CDs are recordings of live performances sold at the company's venues immediately following concerts.

Newbury Comics will make the albums available through its recently formed Toothface Distribution, an online wholesale distribution compa-



ny. Toothface also handles lifestyle goods, a specialty of the merchant. Newbury Comics will also carry the CDs in its own 24 stores.

Clear Channel has partnered with a couple of retailers on earlier "Instant Live" albums in an attempt to make its CDs available to fans who did not attend the concerts from which the recordings were made.

In a statement, Clear Channel Entertainment executive VP Steve Simon said: "The 'Instant Live'

concept has already proven itself with live-concert fans at our test venues, and when we looked to retail, we knew that Newbury Comics would be a great ally to bring innovative marketing, solid retail insights and a true passion for all types of music."

The Clear Channel deal should yield about 30 albums in its first year, Newbury Comics CEO Mike Dreese says. The first live recording will be a triple set from jam band moe. Another six or seven live sets might be issued by the band during its 24-date tour.

Dreese says his company will target progressive retailers like the coalitions, since the albums will be sold "near C.O.D. with no returns and no advertising allowances."

"These albums are meant for the fans, so they have to be sold through a sensitive retailer who [knows] that another [bunch] of sets are coming so they don't order a lot of them," he says.

The albums will carry a bustle cost of \$10.25, while oddlot cost will be \$11, Dreese says.

**LESS DISCLOSURE:** Tower Records will no longer disclose its finan-

cials or other company news in filings with the Securities and Exchange Commission.

On Oct. 27, the company filed Form 15 with the SEC. It stated that it is a "Certification and Notice of Termination of Registration under Section 12(g) of the Securities Exchange Act of 1934 or Suspension of Duty to File Reports under Sections 13 and 15(d) of the Securities Exchange Act of 1934."

If you read through all of those sections of the act, there are so many and/or passages that it would make any layman's head spin. But the unshot appears to be that Tower no longer has to file, because the number of Tower bondholders are now below the threshold of 300 that the SEC requires to register and file with the federal agency.

But a source familiar with the filing says that reason (bondholders) is wrong. He did not respond to further inquiries about whether the reason could be an agreement by bondholders to convert into

equity, which sources say has occurred but is contingent upon the chain's sale.

The Tower auction is proceeding, and depending on who you

**Retail Track**  
By Ed Christman  
christman@billboard.com



listen to, a sale could be announced any day or might take a while, as one of the four suitors is said to still be in the due diligence phase.

Tower was due to file its 10-K annual report Oct. 31. Now the majority of suitors will not know what the chain's financial health is like and will be forced to make a decision in the dark on whether to continue providing credit to the chain.

The majors have actively supported Tower with credit throughout the entire process and continue to be upbeat in their assessment of the situation.

The independents have been more cautious in providing credit. They realize that Tower has long been the biggest champion of indie product and want to stand up and be counted in the chain's hour of need. On the other hand, a Tower Chapter 11 would have immense ramifications within the indie sector.

So far, Tower has staved off Chapter 11, and if its auction ends with a suitor willing to pay enough to satisfy the bondholders, the banks and the majors, then there will be a happy ending for all.

Of course, if the bidding doesn't bring in enough, the ending might not be so happy.

In its last filing in June, it looked like there was no going back if the Tower gambit to sell the chain fails. And there will be no new SEC filing to allow suppliers the opportunity to reassess the situation.

## Web Idols

*Continued from page 35*

develop new artists in today's saturated media environment," Atlantic co-president Craig Kallman says.

### ENGAGING FANS

In May and again in June, AOL posted songs from five unsigned artists. At the end of each month, AOL customers voted for their favorite artists.

The winning artists from each month then competed against each other, with AOL customers again voting for the winner.

"First Break is a natural extension to our core programming, which starts with discovering new music," says Mike Rich, AOL executive director of programming. "The program builds on our ability to expose new talent by engaging our enthusiastic base of music fans."

The winner of the inaugural First Break competition was the group Last Week from Long Island, N.Y.

"AOL has really helped to get us the big break we've been working toward," vocalist Matt Reich says.

But the emerging field of Web talent contests is not only for the big boys. Artist/Attorney Daphne Clark launched Create-A-Superstar (createsuperstar.com) from her

law office in Providence, R.I.

"Being an entertainment attorney, I was concerned about what was going on in the industry," Clark explains. "I felt that consumers wanted a more direct relation to the process and that they were being kept out."

### FORGING A NEW PATH

Inspired by the "American Idol" phenomenon and discouraged by the limitations of mainstream radio, Clark set out to forge a new path for emerging artists.

The winner of the first Create-a-



OMEGA RED: CREATE-A-SUPERSTAR WINNER

Superstar competition was Boston-based artist Omega Red, the nephew of singer Donna Summer.

"We consulted a number of industry folks, and everyone told us that he was the one," Clark says. "They said that he had the star quality of Jay-Z, and I felt that he was the strongest candidate to represent hip-hop."

In addition to selecting the songs on Omega Red's first album, "Juggernaut" (which was released on Clark's 3rd Eye Records), fans also helped design the packaging and PR campaign for their new musical champion.

What makes this program different from "American Idol" is that fans are involved in every aspect of selecting the winner, Clark says.

Through daily live chats with Omega Red, more than 50,000 fans have become involved with everything from tour venues to label contacts.

Though a second artist is scheduled to join the program early next year, Clark promises to keep fans informed about their first "superstar."

"We plan to add a new artist about every quarter," she says, adding that the site is currently accepting submissions from a variety of genres.

Clark says that larger labels that are considering marketing their emerging artists through Create-A-Superstar have expressed interest in her Web site.

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# NOVEMBER 8 2003 **Billboard** TOP KID VIDEO

LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK
1	BARBIE OF SWAN LAKE	BARBIE	1	1
2	SCOOBY-DOO AND THE MONSTER OF MEXICO	SCOOBY-DOO	1	2
3	STITCH! THE MOVIE	DISNEY	1	3
4	STRAWBERRY SHORTCAKE: BERRY, MERRY CHRISTMAS	STRAWBERRY SHORTCAKE	1	4
5	STRAWBERRY SHORTCAKE: GET WELL ADVENTURE	STRAWBERRY SHORTCAKE	1	5
6	BIONICLE: MASK OF LIGHT	BIONICLE	1	6
7	DOKA THE EXPLORER: MEET DIEGO!	DOKA THE EXPLORER	1	7
8	SPONGEBOB SQUAREPANTS: HALLOWEEN	SPONGEBOB SQUAREPANTS	1	8
9	IT'S THE GREAT PUMPKIN: CHARLIE BROWN	IT'S THE GREAT PUMPKIN	1	9
10	RUGRATS: HALLOWEEN	RUGRATS	1	10
11	WHAT'S NEW SCOOBY-DOO: SPACE APE AT THE CAPE	SCOOBY-DOO	1	11
12	MEET STRAWBERRY SHORTCAKE	STRAWBERRY SHORTCAKE	1	12
13	CARE BEARS TO THE RESCUE	CARE BEARS	1	13
14	DOKA THE EXPLORER: RHYMES AND RIDDLES	DOKA THE EXPLORER	1	14
15	SPRING FOR STRAWBERRY SHORTCAKE	STRAWBERRY SHORTCAKE	1	15
16	PG&F'S BIG MOVIE	PG&F'S	1	16
17	DR. SEUSS: CAT IN THE HAT	DR. SEUSS	1	17
18	DR. SEUSS: GREEN EGGS AND HAM AND OTHER FAVORITES	DR. SEUSS	1	18
19	BARRY ENSTEIN: BARRY GALILEO	BARRY ENSTEIN	1	19
20	POWER RANGERS: NINJA STORM VOL. 3 LIGHTNING STRIKES	POWER RANGERS	1	20
21	BARBY MOZART	BARBY MOZART	1	21
22	KIM POSSIBLE: THE SECRET FILES	KIM POSSIBLE	1	22
23	SPONGEBOB SQUAREPANTS: SPONGE-A-RAMA	SPONGEBOB SQUAREPANTS	1	23
24	BLUE'S CLUES: BLUE TAKES YOU TO SCHOOL	BLUE'S CLUES	1	24
25	THOMAS THE TRAIN ENGINE & FRIENDS: JAMES AND THE RED BALLOON	THOMAS THE TRAIN ENGINE	1	25

# NOVEMBER 8 2003 **Billboard** RECREATIONAL SPORTS DVD

LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK
1	ANNUAL MIX TAP VOLUME 1	ANNUAL MIX TAP	1	1
2	BARBIE WINSTON GO! DVD	BARBIE WINSTON	1	2
3	UP TALKS UP NEW YORK TALKERS	UP TALKS	1	3
4	MOVIE SUPERHEROES DVD	MOVIE SUPERHEROES	1	4
5	THE WORLD SERIES: HIGHLIGHTS OF THE WORLD SERIES	THE WORLD SERIES	1	5
6	THE TROUBLE WITH DOG	THE TROUBLE WITH DOG	1	6
7	THE TROUBLE WITH DOG	THE TROUBLE WITH DOG	1	7
8	THE TROUBLE WITH DOG	THE TROUBLE WITH DOG	1	8
9	THE TROUBLE WITH DOG	THE TROUBLE WITH DOG	1	9
10	THE TROUBLE WITH DOG	THE TROUBLE WITH DOG	1	10
11	THE TROUBLE WITH DOG	THE TROUBLE WITH DOG	1	11
12	THE TROUBLE WITH DOG	THE TROUBLE WITH DOG	1	12
13	THE TROUBLE WITH DOG	THE TROUBLE WITH DOG	1	13
14	THE TROUBLE WITH DOG	THE TROUBLE WITH DOG	1	14
15	THE TROUBLE WITH DOG	THE TROUBLE WITH DOG	1	15
16	THE TROUBLE WITH DOG	THE TROUBLE WITH DOG	1	16
17	THE TROUBLE WITH DOG	THE TROUBLE WITH DOG	1	17
18	THE TROUBLE WITH DOG	THE TROUBLE WITH DOG	1	18
19	THE TROUBLE WITH DOG	THE TROUBLE WITH DOG	1	19
20	THE TROUBLE WITH DOG	THE TROUBLE WITH DOG	1	20

# NOVEMBER 8 2003 **Billboard** HEALTH & FITNESS

LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK
1	THE METHOD: BLATNY TAP	THE METHOD	1	1
2	THE METHOD: BLATNY TAP	THE METHOD	1	2
3	THE METHOD: BLATNY TAP	THE METHOD	1	3
4	THE METHOD: BLATNY TAP	THE METHOD	1	4
5	THE METHOD: BLATNY TAP	THE METHOD	1	5
6	THE METHOD: BLATNY TAP	THE METHOD	1	6
7	THE METHOD: BLATNY TAP	THE METHOD	1	7
8	THE METHOD: BLATNY TAP	THE METHOD	1	8
9	THE METHOD: BLATNY TAP	THE METHOD	1	9
10	THE METHOD: BLATNY TAP	THE METHOD	1	10
11	THE METHOD: BLATNY TAP	THE METHOD	1	11
12	THE METHOD: BLATNY TAP	THE METHOD	1	12
13	THE METHOD: BLATNY TAP	THE METHOD	1	13
14	THE METHOD: BLATNY TAP	THE METHOD	1	14
15	THE METHOD: BLATNY TAP	THE METHOD	1	15
16	THE METHOD: BLATNY TAP	THE METHOD	1	16
17	THE METHOD: BLATNY TAP	THE METHOD	1	17
18	THE METHOD: BLATNY TAP	THE METHOD	1	18
19	THE METHOD: BLATNY TAP	THE METHOD	1	19
20	THE METHOD: BLATNY TAP	THE METHOD	1	20

# Home Video

## More Live Pearl Jam

BY JONATHAN COHEN

Pearl Jam is closing out its decade-plus association with Epic with a bang. The label will issue the double-disc, 314-hour "Live at the Garden" and the long-in-the-works, double-disc rarities set "Lost Dogs" Nov. 11.

Pearl Jam fulfilled its Epic contract with the 2002 album "Riot Act" and is weighing its options for a new deal (Billboard, Oct. 25, 2002).

"The DVD is an excellent snapshot of where the band is today in terms of its full live prowess," Epic senior VP of marketing Piero Giromanti says.

"Live at the Garden" was taped July 8 at New York's Madison Square Garden. The show closed out the three-month Riot Act tour and found Pearl Jam unleashing a 30-song, three-hour set.

Highlights included a guest appearance by Ben Harper on "Daughter" and "Indifference," pre-Pearl Jam act Mother Love Bones' "Crown of Thorns" and the Who's

"Baba O'Riley." Though there were other contenders for potential release, the Garden show was the ideal choice, says Liz Burns, one of four Pearl Jam crew members who filmed every show on the trek.

"The band played exceptionally well, both emotionally and technically," she says. "The audience was great and full of energy."

The DVD's bonus features include a 5.1 surround audio mix, the option to view five songs from drummer Matt Cameron's vantage point, a montage of guest appearances from throughout the tour and a video blending two live takes of the controversial "Riot Act" track "Busheaguer."

Dave Adler, senior VP of product and marketing at Virgin Entertainment Group North America, expects the DVD to do well but notes it will compete against high-profile DVD releases from such acts as Foo Fighters, Bruce Springsteen and George Harrison.

Giromanti says the label is co-promoting "Live at the Garden" and "Lost Dogs" with a mainstream music print campaign and TV ads targeting cable sports and music networks.

A DVD trailer is available on the band's Web site (pearljam.com), and beginning Dec. 1, DirecTV's Preview view will air an edited version of the film upwards of 300 times. Promotional spots that cross-promote "Lost Dogs" will begin airing there in late November.

In January 2004, American Airlines will showcase clips from "Live at the Garden" during U.S. flights; it will also devote an audio channel to the DVD and "Lost Dogs."

"Live at the Garden" was taped July 8 at New York's Madison Square Garden. The show closed out the three-month Riot Act tour and found Pearl Jam unleashing a 30-song, three-hour set.

Highlights included a guest appearance by Ben Harper on "Daughter" and "Indifference," pre-Pearl Jam act Mother Love Bones' "Crown of Thorns" and the Who's "Baba O'Riley."

Though there were other contenders for potential release, the Garden show was the ideal choice, says Liz Burns, one of four Pearl Jam crew members who filmed every show on the trek.

# NOVEMBER 8 2003 **Billboard** TOP MUSIC VIDEOS

LAST WEEK	TITLE	ARTIST	WEEKS ON CHART	PEAK
1	RUSH IN RIO	RUSH	1	1
2	PAST, PRESENT & FUTURE	Rom Zabala	1	2
3	THE ALBUM	THE ALBUM	1	3
4	THE ALBUM	THE ALBUM	1	4
5	THE ALBUM	THE ALBUM	1	5
6	THE ALBUM	THE ALBUM	1	6
7	THE ALBUM	THE ALBUM	1	7
8	THE ALBUM	THE ALBUM	1	8
9	THE ALBUM	THE ALBUM	1	9
10	THE ALBUM	THE ALBUM	1	10
11	THE ALBUM	THE ALBUM	1	11
12	THE ALBUM	THE ALBUM	1	12
13	THE ALBUM	THE ALBUM	1	13
14	THE ALBUM	THE ALBUM	1	14
15	THE ALBUM	THE ALBUM	1	15
16	THE ALBUM	THE ALBUM	1	16
17	THE ALBUM	THE ALBUM	1	17
18	THE ALBUM	THE ALBUM	1	18
19	THE ALBUM	THE ALBUM	1	19
20	THE ALBUM	THE ALBUM	1	20
21	THE ALBUM	THE ALBUM	1	21
22	THE ALBUM	THE ALBUM	1	22
23	THE ALBUM	THE ALBUM	1	23
24	THE ALBUM	THE ALBUM	1	24
25	THE ALBUM	THE ALBUM	1	25
26	THE ALBUM	THE ALBUM	1	26
27	THE ALBUM	THE ALBUM	1	27
28	THE ALBUM	THE ALBUM	1	28
29	THE ALBUM	THE ALBUM	1	29
30	THE ALBUM	THE ALBUM	1	30





# Backbeat

People/Places/Events

Edited By Wes Orshosh

## EXECUTIVE TURNABLE

PEOPLE ON THE MOVE



GRIGGS-MAGEE



OWEN



FLAMMIA



O'MALLEY

**RECORD COMPANIES:** Tara Griggs-Magee is named executive VP of gospel for Sony Urban Music in New York. She was senior VP/GM of Jive Records.

**Jason Owen** is promoted to VP of media and artist relations for Mercury/MCA Nashville. He was senior director of media and artist relations.

**Jim Flammia** is promoted to VP of media and artist relations for Lost Highway Records in Nashville. He was senior director of media and artist relations.

**Mark Robinson** is promoted to senior VP of business and legal affairs for Koch Entertainment in New York. He was VP of business and legal affairs.

**Paola Kaminsky** is named VP of marketing for BMG U.S. Latin

in Miami. She was marketing director of BMG Argentina. Jive Records names **Joanne Grand** as senior director of rock format promotion and **Lori Berk** as director of publicity in New York. They were, respectively, senior director of national rock promotion for TVT Records and national director of publicity for MCA.

**DISTRIBUTION:** Tom O'Malley is promoted to executive VP of Universal Music & Video Distribution in Universal City, Calif. He was CFO.

**Sally Adams** is named VP of acquisitions and development for Ventura Distribution in Los Angeles. She was director of new product development for Time-Life Video.



**Lettin' His Soul Shine** Revered singer/songwriter/guitarist Warren Haynes of Gov't Mule, the Allman Brothers Band and Phil Lesh & Friends performed a four-song solo set on acoustic guitar at Billboard's New York office. Among the songs played were his Allmans classic "Soulsline" and a version of Otis Redding's "Dreams to Remember." Pictured, from left, are *Billboard* editor-in-chief Keith Girard, Haynes, *Airplay Monitor* rock editor Bram Teltelman and *Billboard* staff writer Wes Orshosh.



## Toasting MTV Latin

Shown here at rehearsal, from left, Vicente, Riddy Martin and Juanes helped MTV Latin America celebrate its 10-year anniversary with performances at the second annual MTV Video Music Awards Latin America. Juanes won the award of the year award at the event, which was held Oct. 23 at the Jackie Gleason Theater in Miami. Mexican music ruled, with alternative rock band Molotov taking home four awards. Up-and-coming country-music Natalia Lafourcade followed with three awards. Lafourcade's wins were a surprise, pointing to the more alternative leanings of MTV Latin America's viewership. Pictured backstage at the event and sporting a new "do" is former *Rage Against the Machine* frontman Zack de la Rocha, below. He reportedly has been working on his solo debut since exiting Rage some three years ago. (Photos: Kevin Mazur/WireImage.com)



## Going Global

**Kimberly Locke**, a finalist in the most recent "American Idol" competition, made a special guest appearance on the South African version of "Idol" in Johannesburg. Locke was in the country to participate in the Elizabeth Glaser Pediatric AIDS Foundation Africa AIDS Walk. She is working on her debut studio album for Curb Records. Pictured, from left, are South African "Idol" finalist Posleteso Selesingoe, Locke and finalists Jacques Terre Blanche and Anke Pietrangeli.



## Cheesy Souvenirs

Joining such acts as Phish, Pearl Jam, the Dead and Incubus, Primus has been selling downloads of each of its shows on its recently launched reunion tour, *Tour de Fromage*. Beginning Nov. 7, the band will begin posting shows from the tour—which kicked off in October and wraps at the end of November—at primuslive.com. After Nov. 7, new concerts will be posted online 48 hours after their completion. Fans will also be able to download artwork for CD jewel cases. At each stop, Primus—led by bassist/singer Les Claypool, left—is playing two sets. During the second one, the band performs its 1991 "Sailing the Seas of Cheese" album in its entirety. The tour is the first to feature the band's original lineup in seven years.

## Goodbye

Recalling the time he spent with Elliott Smith, Jon Spencer **Blues Explosion** drummer Russell Simins says, "The best moments I've shared with Elliott are seeing him smile when we were playing music together. When he knows it's kidding in, and I'm behind the kit, and he's playing bass or guitar, or we're writing a song in the studio and he's into the drums I'm playing, or he's into the music, and he's just looked at me and smiled. He wasn't always in the best of ways, but when we'd lock eyes, he was feeling it and loving it." Smith, 34, killed himself Oct. 21. He left behind a slew of recordings. Among those, Simins says, are a few recently captured at the drummer's New York studio. Smith, pictured at this summer's Field Day Music Festival at Giants Stadium in East Rutherford, N.J., was working on an album reportedly titled "From a Basement on the Hill." His former DreamWorks A&R man **Luke Wood** says it is an extraordinarily diverse effort that ranged from "phenomenal, experimental soundscapes to the most intimate guitar vocals." There is no word yet on what will happen to the recordings. (Photo: Theo Wargo/WireImage.com)

WES ORSHOSKI



## Now, Hear This ... SOUND TRIBE SECTOR 9

Artists to Watch

**Sound Tribe Sector 9** is not your average jam band. Although the instrumental unit is a staple of that sometimes clichéd, festival-laden scene, its unique organic dub sound and propensity to push creative electronic boundaries make for consistently thrilling live sets. "Live at Home," a 23-track compilation of experimental ambient/electronic works—most of them created individually by the five members of the group—was self-released in May. **Garry Hughes** (Björk, **Baaba Maal**) is producing the band's second, currently untitled studio album, due in spring 2004. Finishing touches are being applied around this year's remaining tour dates.

BARRY A. JECKELL



## Feting Murphy's Law

Blender magazine and *Fate* celebrated **Murphy Lee's** debut release, "Murphy's Law" (Derry/Universal), with an installment of its *Blender Sessions*. Other sessions of the intimate, concert series for fans have featured **Nappy Roots**, **Jewel** and **Camp Freddy**. **Murphy Lee**, right, was joined by St. Lunatics bandmate **Nelly** onstage for his performance at New York's Vuc. (Photo: Johnny Nunez/NoBuzz Photo)



**Risin' Above** Marvlin Cognac celebrated the launch of its Rise Above brand-advertising campaign with a party at New York's PM Lounge. Guests included Def Jam/Def Soul president **Kevin Liles**, actress **Wicva A. Fox**, Epic recording artist **Glenn Lewis** and film producer **Lee Daniels**. Pictured at the event, from left, are five recording artist Joe, Motown president/CEO **Kedar Massenburg** and **WPWR (Power 105)** New York on-air personality **Ed Lover**. (Photo: Johnny Nunez/NoBuzz Photo)



Pictured, from left, at the Miss America pageant are **Grisa Vas** (Sisters of Faith), "On the Record" songwriter/actor **Donald Wink**, author **Lemmy**, **Levin**, **Manly Sports** (Entertainment) president **Isho Spolstra**, Miss America 2004 **Erica Dunlap**, former Miss America **Kimberly Allen**, Foster and **Rebecca Stafford**, Ph.D., president emerita of **Woonsocket University**.

## Miss America Gets Fletcher Foster's Vote

For Fletcher Foster, the Miss America pageant is serious business.

Foster, the senior VP of marketing at Capitol Records in Nashville, was a judge for what he calls an "emotionally draining" week-long contest, which culminated Sept. 20 in the nationally televised awards show.

When he was first approached about judging—after meeting a Miss America board member at the going-away party for former Recording Industry Assn. of America chief **Hilary Rosen**—Foster says he was "leery about the whole process," particularly the week-long commitment. But when he polled his friends, everyone encouraged him to do it.

He likens Miss America fans to **Barry Manilow** devotees: "Everybody is one, whether they admit it or not."

While only the final night of the competition is televised, judges work hard all week interviewing the 51 state winners (including Miss District of Columbia) and grading them as they compete in talent, swimsuit and evening-gown competitions.

The pageant has attracted its share of controversy through the years, particularly the swimsuit segment. But Foster emerged from his judging gig with respect for the organization.

While he admits "the swimsuit element still gives it that beauty-pageant stigma," Foster says, "The Miss America pageant is reinventing itself and it has, over the years, tried to keep up with the times and the changing face of women in America." He points out that the event is primarily a scholarship program.

Foster was pleasantly surprised by the number of contestants who chose the declining role of music programs in schools as their "platform" or cause. Overall, he says, this year's candidates—which included a 22-year-old with a Ph.D.—were "incredibly smart."

But what impressed Foster most was the heavy workload of the winner. Last year's Miss America, **Erica Dunlap**, described "the 20-hour workdays she endured and being in three cities a day. She wrote all her own speeches, whether it was for a kindergarten class in the morning, legislators at noon or a women's group at 5 p.m.," Foster says. "The endurance level is really intense, and you have to be fit."

Dunlap was home only 20-30 days the whole year, including three days at Christmas. Foster observes, "It would be difficult for some of our artists to keep up with a schedule like that."

While many of the contestants sang or played instruments for the talent portion of the competition, Foster had to keep in check the keen ear developed from his years of record-company experience, noting that most of the contestants aspired to be attorneys, doctors and journalists, not professional musicians.

But his artist-development experience did come in handy in helping narrow down the contestants who had a star quality and "sparkled onstage," regardless of their career aspirations.

He says the winner, **Erica Dunlap**, was someone "who could walk into a room, take over and be able to turn heads, and that's what we're all looking for in our business."

PHYLIS STARK



# Songwriters & Publishers

## Anka Licenses To Thrill

BY JIM BESSMAN

NEW YORK—One side of the ailing music business remains robust, according to Paul Anka: The licensing side.

And he would know. The legendary writer/performer of such late-'50s/early-'60s teen classics as "Puppy Love" and "You Are My Destiny," not to mention such grown-up fare as "The Tonight Show Theme" and "My Way," has seen continued usage of these copyrights peak with recent film and commercial placements.

"My Way" had two of the biggest [commercial] licenses of last year with eBay and AXA," Anka says, adding that "Puppy Love" was used by Phillips, pet food company PetSmart utilized "Destiny" and Coors picked up "She's a Lady," which was originally a 1971 smash for Tom Jones. "And some young guy started a show in Japan—Golden Bowl"—using 14 Anka tracks every Saturday night in English!

Anka, now 62, jokes that "I'm the only guy to start out at 16 who has to stand there at 60 and sing those adolescent songs like 'Puppy Love.'" But the BMI writer, who publishes through his Paulanne Music company (Chrysalis owns his pre-1973 catalog), gladly recognizes that the fruits of his songwriting have "kept my life together."

He also owns his masters, thanks to a \$250,000 investment in 1961 to buy them from ABC/Paramount prior to signing with RCA.

"I was touring with [1957 hit] 'Diana' as a kid with [artists like] Buddy Holly and Jerry Lee Lewis, and RCA saw an international appeal and wanted to sign me because of their [global] distribution," continues Anka, who also writes in Italian, Japanese, French and Spanish.



ANKA SONGS ARE MUCH IN DEMAND

Now touring 38 weeks annually, Anka says he has sold 300,000 units of his four-disc boxed set "Greatest Hits of the '50s, '60s and '70s and Newly Recorded Love Songs" just from gigs.

But Anka remains an active songwriter—and plunger. "I stay in touch with movie direc-

tors and ad agencies and see what's coming up," he says, noting that his songs have been used in 30 or so movies during the past decade. "Puppy Love," he adds, is scheduled for use in the upcoming romantic comedy "Love Actually," as well as a Canadian feature.

Anka also reports co-writing a new song with David Foster, "Endlessly," just recorded by Josh Groban on "Laura Pausini."

"In the beginning you write every day," he reflects, "but after 45 years, I write mainly for specific projects. But I'm always refining things I've started."

A good case in point is "My Way," which he revises every year for use in "American Idol." The Frank Sinatra standard has taken on a life of its own: Jay-Z covered it last year using a sample from Anka's recording, and Anka is always asked about the immortal Sid Vicious version.

"I said, 'Yeah, give him a license,' and it was later used in 'Goodfellas,'" Anka recalls. "I really got what he was doing, and he used a pickup band of jazz musicians I knew."

Anka is optimistic about his profession's future.

"You need music. You need what we do," he says, adding, "The music industry has always been in transition and will never, ever go away."

## American Songbook Expands

As Michael Feinstein notes, most "Great American Songbook" standards were written before the 1960s. But the contemporary chronicler of those songs wants to recognize newer songwriters whose work, he feels, will eventually stand alongside that of their forebears. First up is Jimmy Webb, whom Feinstein has now paid tribute to with his new Concord album, "Only One Life: The Songs of Jimmy Webb."

The disc contains such Webb classics as "Up, Up and Away" and new songs like "Belmont Avenue," from Webb's forthcoming musical adaptation of Robert De Niro's "A Bronx Tale." "Jimmy's relatively young guy who has created many songs that are part of the fabric of our culture," Feinstein explains during a break from his current tour with Webb, who co-produced "Only One Life." "His language is contemporary yet poetic and inspired by the greats who came before him. He's as much a student of American popular song as he is the natural continuation of the genre."

Meanwhile, Feinstein has just released the CD debut of Jo Stafford's landmark 1959 "Ballad of the Blues" album on his Concord imprint Finery, which is dedicated to recording current artists as well as restoring recordings and musical broadcasts from the golden age of popular song.



FEINSTEIN, LEFT, AND WEBB: BRINGING STANDARDS TO THE FORE

## Words & Music

By Jim Bessman  
jbessman@billboard.com



**BOSE BACKS BRADDOCK:** Sony/ATV Tree singer/songwriter Lauren Braddock, whose acclaimed self-titled debut album was produced by fellow Nashville songwriting ace Don Henry and features her legendary country songwriter father Bobby Braddock ("He Stopped Loving Her Today," "On a Raggy Day") on keyboards, is getting a boost from Bose. Bose has supplied her with its new Personalized Amplification System—the product of a decade-long research project aimed at replacing the traditional live-music amplification process. The new system relies on novel Cylindrical Radiator loudspeakers, which Braddock and her band are now using on tour.

## Pro Audio



HANK NEUBERGER, LEFT, AND JOHN ALAGIA AT THIS YEAR'S BONNAROO

## Pair Bring Digital To Bonnaroo

Jam hands are used to analog tapers at their shows. But a major mobile digital effort captured the music of the 2003 Bonnaroo Music Festival.

The results can be found on "270 Miles From Graceland," a DVD documenting the Manchester, Tenn., festival, due Nov. 4 on Sanctuary.

The June 13-15 event, which drew 85,000 fans, is again documented on CD and DVD formats—the former, "Live From Bonnaroo 2003," was released Sept. 30.

This year, producer John Alagia was assisted by co-producer Hank Neuberger of Chicago Recording Co. and the National Academy of Recording Arts and Sciences' Producers and Engineers Wing.

"John asked me to join him in pulling this thing together," says Neuberger, who was among the audio professionals responsible for the year's 5.1-channel Grammy Awards broadcast (Studio Monitor, *Billboard*, March 8). "It's kind of like an army invasion."

"The mission was to record all 50 artists," Neuberger explains. "This is such a logistics challenge that we worked together on attacking this recording project."

Big M Recording, Metro Mobile and PMD Recording provided mobile recording trucks for the four stages. A fifth truck, Neuberger adds, was used for data management, hard disk services and transfers.

All recording was done to Tascam MX-2424 24-track, 24-bit hard disk recorders, with Tascam DA-78s multitrack recorders employed for satellites.

"On location, our goal was to record to hard drive," Neuberger says. "We were constantly recording entire 48-track sets all over this compound. We had runners bringing back hard drives [to the data management truck], because we wanted to archive them quickly."

Post-production was done in Pro

Tools, beginning with stereo mixing at Alagia's Maryland studio, Crab Trap, after files were transferred from the MX-2424s using Apogee converters.

"I hate to leave the Pro Tools domain," Alagia says. "I would love to go to Pro Tools directly next year, if possible."

Neuberger says, "Following that, I continued to mix at a facility I put together with Terry Fryer called

## Studio Monitor

By Christopher Walsh  
cw@billboard.com



Third Wave Productions."

Work at Chicago-based Third Wave included additional stereo mixing, 5.1-channel mixing for the DVD and limited theatrical release and DVD authoring.

"We started at John's studio," Neuberger says. "Then later in the process, I would take those files and put them up on my Pro Tools and make artist revisions, edit, mix songs that hadn't been mixed to date and then do surround mixing. We were in Pro Tools from then on, which worked extremely well in terms of handing off sessions from mixer to mixer."

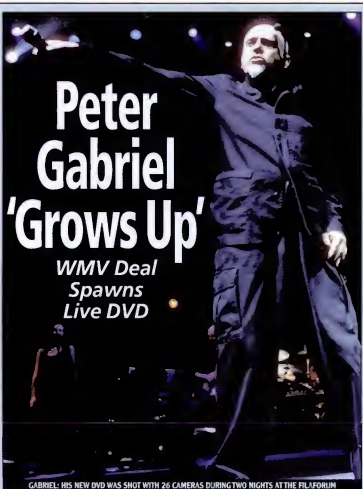
Neuberger and Alagia delivered to artists a CD of their performance within 30 minutes, speeding the process of choosing songs for the CD and DVD. They also set up an FTP site for Web-enabled artist approvals. In post-production, Neuberger mixed tracks and married them to video, encoding and delivering them to AOL, which featured several exclusive streams after the festival.

"We put our heads together on this show a lot more than before," Alagia summarizes. "For the first one, we were just winging it. We didn't really know what we were getting ourselves into."





UNITED KINGDOM / EUROPE / ASIA / JAPAN / AUSTRALIA / AFRICA / CANADA



## Peter Gabriel 'Grows Up'

WMV Deal  
Spawns  
Live DVD

GABRIEL: HIS NEW DVD WAS SHOT WITH 26 CAMERAS DURING TWO NIGHTS AT THE FILAFORUM

BY HUGH FIELDER

LONDON—Peter Gabriel concedes that meeting deadlines isn't his strong suit, but he stuck to the rigorous production schedule of "Growing Up—Live," his first project with Warner Music Vision (WMV).

The veteran rock vocalist/label executive credits London-based WMV president worldwide Ray Still for the turnaround. "He told us we'd only get a check for the production costs if we met the delivery date," Gabriel says.

As a result, the "Growing Up—Live" DVD is set to be released by WMV simultaneously with Gabriel's two-CD compilation, "Hill," on his own Realworld imprint through EMI.

The pair will be released internationally Nov. 3. In North America, Universal Music and Geffen will release the DVD and CD Nov. 4.

"Meeting the deadline gave us the capability to work alongside EMI and get the best musical result," Still says. "We did it last year with Kylie Minogue when we had the 'Live in Sydney' DVD and they had a hit album with 'Fever.'"

Another coup was pairing Gabriel with award-winning British director Hamish Hamilton. Hamilton worked on U2's "Live From Boston" DVD from the group's Elevation tour, released in 2002 by Island/Universal.

Hamilton is "the best music director in the world," Still says, "and it was the perfect combination for him to work with Peter." Hamilton filmed two nights of Gabriel in concert at Milan's 12,000-capacity Filaforum venue this spring with a 26-camera shoot.

Gabriel confesses that he didn't pay much attention to commercially released videos before the advent of surround sound.

"Standing at the console mixing a sound that was going to come out of a tiny TV speaker, you'd be thinking, 'What's the point?'" Gabriel says. "But now you have the capacity to immerse people in 5.1 sound, which offers tremendous scope for adventurous music."

The DVD will target Gabriel's broad fan base, Still says. "They know they will get an exceptional live show, and they can expect a higher and higher end of the market."

(Continued on page 46)

## Japanese Retailers Oppose Import Ban

Stores Fear Act Would Give Labels Too Much Power

BY STEVE MCCLURE

TOKYO—Japanese record companies want the government to give them the right to ban record-music imports—a prospect that has alarmed retailers here.

Industry sources confirm that the Recording Industry Assn. of Japan (RIAJ) is lobbying the Japanese government's Ministry of Economy, Trade and Industry to make changes to existing legislation that would give labels the right to block imported repertoire.

The RIAJ declines to comment on the issue, but retailers fear that giving record companies that right would allow labels excessive leverage over music stores.

"We are seriously concerned about the implications of a blanket restriction on imports," HMV Asia-Pacific president Paul Dezelsky says. The RIAJ's concerns center on the possibility of Japanese repertoire being exported from

other Asian countries, such as mainland China and South Korea, to Japan.

Faced with a declining market at home, record companies see those emerging markets as holding great promise.

China, with its huge population, is viewed as the market with the greatest long-term potential. But South Korea is the hottest topic right now. That country will remove its remaining restrictions on Japanese music Jan. 1, 2004 (*Billboard*, Oct. 4).

Japanese labels operate a government-approved fixed-price system for recorded music. South Korea and China have no such constraints, and Japanese labels have expressed concerns about cheaper "gray imports" of Japanese repertoire pressed in those territories flooding the home market.

Sources say that the RIAJ, along with other

(Continued on page 46)



DEZELSKY: "SERIOUSLY CONCERNED"

## UMC Prices Please

BY LARRY LEBLANC

TORONTO—Canadian retailers are eagerly anticipating the effect on sales of a new Universal Music Canada price-reduction program.

On Sept. 3, UMC announced it would drop its suggested list price to \$14.98 Canadian (\$11.43) on virtually all front-line CDs. The Canadian initiative is similar to Universal Music Group's JumpStart program in the U.S. (*Billboard*, Sept. 13).

About 85% to 95% of all Canadian music merchants had signed up for the new terms as of Oct. 1, UMC president/CEO Randy Lennox says. "That sent us a strong message that they wanted to pursue this."

UMC's program was designed to scrap its \$19.98 Canadian (\$15.24), \$20.98 Canadian (\$16) and \$21.98 Canadian (\$16.77) manufacturer-suggested prices in Canada.

### GOOD RESPONSE

Retailers began offering lower-priced front-line and catalog CDs to consumers Oct. 1.

Trade prices for UMC front-line product were dropped to \$11.09 Canadian (\$8.46) from \$13.65 Canadian (\$9.96) and \$15.07 Canadian

(\$11.50). Midprice titles fell to \$7.09 Canadian (\$5.41) from \$9.70 Canadian (\$7.40). At the same time, UMC's introductory trade price for titles by new artists dipped to \$7.09 Canadian from \$7.98 Canadian (\$6.09).

When signing up for the lower trade prices, Canadian music merchants had to guarantee lower in-store pricing of UMC product in their stores.

Unlike their U.S. counterparts, the Canadian merchants did not have to promise UMC specific amounts of prime in-store floor space, and the lower pricing was immediately reflected on catalog titles.

"Universal listened to us and treated us with respect on this [pricing issue]," says Tim Baker, a buyer at Sunrise Records, which has 32 stores in Ontario.

HMV Canada president Humphrey Kadane applauds UMC for making a positive market change. "Once we had our discussions with Universal, we bought into the program and quickly implemented it in the stores," he says.

HMV Canada operates 100 stores nationally. Its market share in Canada since Oct. 1 has climbed 4.9% to 33%-34%, Lennox says.

(Continued on page 48)



JAPAN		UNITED KINGDOM		GERMANY		FRANCE	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
SINGLES		SINGLES		SINGLES		SINGLES	
1	NEW	1	NEW	1	1	1	1
2	NEW	2	NEW	2	2	2	2
3	NEW	3	NEW	3	3	3	3
4	NEW	4	NEW	4	4	4	4
5	NEW	5	NEW	5	5	5	5
6	NEW	6	NEW	6	6	6	6
7	NEW	7	NEW	7	7	7	7
8	NEW	8	NEW	8	8	8	8
9	NEW	9	NEW	9	9	9	9
10	NEW	10	NEW	10	10	10	10
HOT MOVIE SINGLES		HOT MOVIE SINGLES		HOT MOVIE SINGLES		HOT MOVIE SINGLES	
1	NEW	1	NEW	1	NEW	1	NEW
2	NEW	2	NEW	2	NEW	2	NEW
3	NEW	3	NEW	3	NEW	3	NEW
4	NEW	4	NEW	4	NEW	4	NEW
5	NEW	5	NEW	5	NEW	5	NEW
6	NEW	6	NEW	6	NEW	6	NEW
7	NEW	7	NEW	7	NEW	7	NEW
8	NEW	8	NEW	8	NEW	8	NEW
9	NEW	9	NEW	9	NEW	9	NEW
10	NEW	10	NEW	10	NEW	10	NEW
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	NEW	1	NEW	1	NEW	1	NEW
2	NEW	2	NEW	2	NEW	2	NEW
3	NEW	3	NEW	3	NEW	3	NEW
4	NEW	4	NEW	4	NEW	4	NEW
5	NEW	5	NEW	5	NEW	5	NEW
6	NEW	6	NEW	6	NEW	6	NEW
7	NEW	7	NEW	7	NEW	7	NEW
8	NEW	8	NEW	8	NEW	8	NEW
9	NEW	9	NEW	9	NEW	9	NEW
10	NEW	10	NEW	10	NEW	10	NEW
CANADA		SPAIN		AUSTRALIA		ITALY	
LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	THIS WEEK
SINGLES		SINGLES		SINGLES		SINGLES	
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10
HOT MOVIE SINGLES		HOT MOVIE SINGLES		HOT MOVIE SINGLES		HOT MOVIE SINGLES	
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10
ALBUMS		ALBUMS		ALBUMS		ALBUMS	
1	1	1	1	1	1	1	1
2	2	2	2	2	2	2	2
3	3	3	3	3	3	3	3
4	4	4	4	4	4	4	4
5	5	5	5	5	5	5	5
6	6	6	6	6	6	6	6
7	7	7	7	7	7	7	7
8	8	8	8	8	8	8	8
9	9	9	9	9	9	9	9
10	10	10	10	10	10	10	10

Hits of the World is compiled at *Billboard*/London.

NEW = New Entry RE = Re-Entry

## Billboard®

## EUROCHART

Eurocharts are compiled by *Billboard* from the national singles and album sales charts of 18 European countries

WEEK	ARTIST	ALBUM
1	1	WHERE IS THE LOVE?
2	2	WHITE FLAG
3	3	GUITY
4	4	THE STROKES
5	5	THE STROKES
6	6	THE STROKES
7	7	THE STROKES
8	8	THE STROKES
9	9	THE STROKES
10	10	THE STROKES
11	11	THE STROKES
12	12	THE STROKES
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15	15	THE STROKES
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21	21	THE STROKES
22	22	THE STROKES
23	23	THE STROKES
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25	25	THE STROKES
26	26	THE STROKES
27	27	THE STROKES
28	28	THE STROKES
29	29	THE STROKES
30	30	THE STROKES

## COMMON CURRENCY

A weekly scorecard of albums simultaneously attaining top 10 chart status in three or more leading world markets

Reporters name: B. BAE, E. EMU, I. Independent, S. Sony, U. Universal, W. Warner

ARTIST	USA	JPN	UK	GER	FRA	ITA	WTH
DIDO (Life for Rent)	7	1	2	5	3	6	2
ROD STEWART (As the Gosses By)	2	4	2	2			
STING (Soldier Love)						8	5
THE STROKES (Room on Fire)			9	2	6		
TEXAS (Carolina Without You)			5	5	10		
ROBBIE WILLIAMS (Love on Mind)			10	2	5	7	3

## THE NETHERLANDS

WEEK	ARTIST	ALBUM
1	1	ANYPLACE, ANYTIME, ANYWHERE
2	2	TRAFFIC
3	3	WHERE IS THE LOVE?
4	4	WHITE FLAG
5	5	THE STROKES
6	6	THE STROKES
7	7	THE STROKES
8	8	THE STROKES
9	9	THE STROKES
10	10	THE STROKES
11	11	THE STROKES
12	12	THE STROKES
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14	14	THE STROKES
15	15	THE STROKES
16	16	THE STROKES
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18	18	THE STROKES
19	19	THE STROKES
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25	25	THE STROKES
26	26	THE STROKES
27	27	THE STROKES
28	28	THE STROKES
29	29	THE STROKES
30	30	THE STROKES

## SWEDEN

WEEK	ARTIST	ALBUM
1	1	ANYPLACE, ANYTIME, ANYWHERE
2	2	TRAFFIC
3	3	WHERE IS THE LOVE?
4	4	WHITE FLAG
5	5	THE STROKES
6	6	THE STROKES
7	7	THE STROKES
8	8	THE STROKES
9	9	THE STROKES
10	10	THE STROKES
11	11	THE STROKES
12	12	THE STROKES
13	13	THE STROKES
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27	27	THE STROKES
28	28	THE STROKES
29	29	THE STROKES
30	30	THE STROKES

## DENMARK

WEEK	ARTIST	ALBUM
1	1	ANYPLACE, ANYTIME, ANYWHERE
2	2	TRAFFIC
3	3	WHERE IS THE LOVE?
4	4	WHITE FLAG
5	5	THE STROKES
6	6	THE STROKES
7	7	THE STROKES
8	8	THE STROKES
9	9	THE STROKES
10	10	THE STROKES
11	11	THE STROKES
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26	26	THE STROKES
27	27	THE STROKES
28	28	THE STROKES
29	29	THE STROKES
30	30	THE STROKES

## NORWAY

WEEK	ARTIST	ALBUM
1	1	ANYPLACE, ANYTIME, ANYWHERE
2	2	TRAFFIC
3	3	WHERE IS THE LOVE?
4	4	WHITE FLAG
5	5	THE STROKES
6	6	THE STROKES
7	7	THE STROKES
8	8	THE STROKES
9	9	THE STROKES
10	10	THE STROKES
11	11	THE STROKES
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26	26	THE STROKES
27	27	THE STROKES
28	28	THE STROKES
29	29	THE STROKES
30	30	THE STROKES

## NEW ZEALAND

WEEK	ARTIST	ALBUM
1	1	ANYPLACE, ANYTIME, ANYWHERE
2	2	TRAFFIC
3	3	WHERE IS THE LOVE?
4	4	WHITE FLAG
5	5	THE STROKES
6	6	THE STROKES
7	7	THE STROKES
8	8	THE STROKES
9	9	THE STROKES
10	10	THE STROKES
11	11	THE STROKES
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29	29	THE STROKES
30	30	THE STROKES

## PORTUGAL

WEEK	ARTIST	ALBUM
1	1	ANYPLACE, ANYTIME, ANYWHERE
2	2	TRAFFIC
3	3	WHERE IS THE LOVE?
4	4	WHITE FLAG
5	5	THE STROKES
6	6	THE STROKES
7	7	THE STROKES
8	8	THE STROKES
9	9	THE STROKES
10	10	THE STROKES
11	11	THE STROKES
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29	29	THE STROKES
30	30	THE STROKES

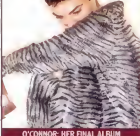
## ARGENTINA

WEEK	ARTIST	ALBUM
1	1	ANYPLACE, ANYTIME, ANYWHERE
2	2	TRAFFIC
3	3	WHERE IS THE LOVE?
4	4	WHITE FLAG
5	5	THE STROKES
6	6	THE STROKES
7	7	THE STROKES
8	8	THE STROKES
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10	10	THE STROKES
11	11	THE STROKES
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27	27	THE STROKES
28	28	THE STROKES
29	29	THE STROKES
30	30	THE STROKES

## Sinéad Offers Look At 'Secret Place'

Sinéad O'Connor has released what she says will be the final album of her career on Hummingbird Records. The lengthy title of the two-CD set, "She Who Dwells in the Secret Place of the

FAN-TASTIC: When editors of respected U.K. music magazine *Q* recently counted up the votes in its readers' poll for best album of the past 15 years, an unlikely candidate topped up: Augie March's 2000 debut album, "Sunset Studies" was never even released in the U.K., yet fans of the cult Australian act demanded its inclusion. Orchestrated write-in campaign or not, it created a buzz. The Melbourne-five-piece is touring the U.K. this month, and next month it releases internationally sophomore album "Strange Bird," a gently considered rocker in *Flaming Lips*/Grannydaddy mode. **STEVE ADAMS**



O'CONNOR: HER FINAL ALBUM

Most High Shall Abide Under the Shadow of the Almighty," is a quote from the Bible. O'Connor, who is expecting her third child, says she is retiring to concentrate on her theological studies and pastoral healing. The first disc features a hodgepodge of unreleased demos, rarities and cover versions with such collaborators as Massive Attack, Brian Eno and Daniel Lunny. The second disc is a live set recorded in 2002 at Dublin's Vicar St. venue. **NICK KELLY**

**BICS TRICK** New Zealand singer-songwriter *Bic Runga* has taken up residence in Paris to coincide with the European release of her second album, "Beautiful Collision" (Sony). An iconic star at home, Runga's career has never come easy. Recording of her debut album "Drive" (released in 1997) was postponed while she recovered after being hit by a drunk driver. The album was delayed again when the then-19-year-old Runga scrapped sessions produced by former *Crowded House* bassist Nick Seymour and insisted on producing herself. Ultimately, "Drive" went platinum (15,000 units) seven times over to become the biggest-ever-selling local album. The follow-up caused more concern at Sony New Zealand, as the diminutive singer of *Malaysian/Naen* descent again rejected numerous versions before delivering the record in mid-2002. A year later, the album remains in the New Zealand top 20 and has exceeded sales of the first album. "Beautiful Collision" was released in the U.K., Ireland, Germany and Switzerland in September; releases in France, Holland and Japan are scheduled for November. **DAVID MCNICKEL**

INDIAN SUPERSTAR CHED: Daler Mehndi, the most successful artist of the North Indian *bhangra* genre, is facing arrest over alleged immigration violations. Mehndi's elder brother, *Shamsher Singh Mehndi*, has also been singled with taking 1 million rupees (\$25,000) to organize phony U.K. and U.S. visas. Indian police have issued a warrant alleging that Daler is part of an immigration racket in which Punjabis pay to be

Global  
Pulse  
Nigel Williams, Editor  
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included as part of a *bhangra* troupe touring Western countries and then remain illegal. Delhi-based Mehndi burst onto the scene in the mid-'90s with his *bhangra* hit "Bolo Ta Ra Ra" released on Warner license. Magnasound. The album of the same name sold 1 million units. He then signed to Universal for two albums, and his latest, "Mauja Laen Do," was released on his own Delhi-based label, DM Music, this summer. **NYAT BHUSHAN**

**HEAVENLY TRANSFER:** In one of the biggest transfers in the Greek music industry, *Aliakia Protospatoli*, one of the country's most popular singers, has joined independent label *Heaven Music* after a 20-year stint with *Polis* Records. Her debut album for the label, "Voices of My Heart," will be released Nov. 17. The album was recorded live during her 2002 concerts with the *Prague Symphony Orchestra* at the *Athens Concert Hall*. *Protospatoli* is scheduled for forthcoming tour dates in the U.S., the U.K. and Russia. The Greek artist has reportedly sold 800,000 albums to date. **MARIA PARAVANTES**



# Raising AIDS Awareness

BY LARS BRANDLE

LONDON—International artists are joining MTV in a multimedia campaign to raise awareness of the impact of HIV and AIDS in South Africa.

The "46664" initiative takes its name from the prisoner number of former South African president Nelson Mandela when he was jailed under the apartheid regime in his country.

Mandela is the figurehead of the new campaign. He was in London for the Oct. 21 launch of 46664, which will deliver a concert, CD and DVD and organize a global petition on AIDS.

"AIDS today in Africa is claiming more lives than the sum total of all wars, famines and floods and the ravages of such deadly diseases as malaria," Mandela said at the launch. "We must act now for the sake of the world. AIDS is no longer a disease; it is a human-rights issue."

The Nelson Mandela Foundation, which will manage much of the campaign, develops strategic alliances to foster community action in South Africa.

International ISP Tiscali, BBC World Service, Virgin Atlantic, FedEx and South African national broadcaster SABC are providing financial support or services to the campaign.

## MULTI-ARTIST CONCERT

"We will join in this partnership with all our resources," says Bill Roedy, president of MTV International. Roedy chairs the United Nations Global Business Council on HIV & AIDS.

The centerpiece of the initiative is a three-hour, multi-artist concert to be held Nov. 29 at Greenpoint Stadium in Cape Town. Performers will include U2 vocalist Bono, Beyoncé, members of Queen, 50 Cent, the Corrs and the Eurythmics.

A 90-minute edit of the show will air Dec. 1 on MTV

channels worldwide (the U.N.-designated World AIDS Day). SABC will televise the show live domestically; Tiscali will Webcast it live internationally.

MTV is offering the TV package free to other broadcasters. The European Broadcasting Union and the Asian Broadcasting Union will distribute it in 80 countries.

The hope is that this will be the largest-ever call to action against HIV and AIDS, Roedy says. "It has the potential to be the most-watched show ever."

Johannesburg-based Real Concerts will promote the show locally. It will be executive-produced by Queen manager Jim Beach and former EMI Records U.K. president/CEO Jean-François Cécillon, chairman of U.K. marketing firm Music Matrix.

The 46664 initiative was developed by Eurythmics member Dave Stewart, who wants to help musicians support the fight against AIDS in Africa.

Stewart recruited fellow musicians Brian May and Roger Taylor of Queen earlier this year to record new material to be used to benefit the Nelson Mandela Foundation's AIDS work.

The first fundraising song to be made available is "46664 (Long Walk to Freedom)," co-written by the late Joe Strummer, Stewart and Bono.

Performed by Bono, Youssou N'Dour, Adelle Wright and Stewart, it is one of two songs available for download at 46664.com, priced \$1.99 each. Consumers can make donations and hear the songs by calling various premium phone numbers published on the site.

Paul McCartney, Beyoncé, Ms. Dynamite, Timbaland and Mark Okenfeld are featured on new material to be rolled out through the site and phone services.

A CD including the new material will debut in early 2004, while a DVD featuring the entire concert will also be released. No decision has been made on a label for either.



# Gabriel

Continued from page 43

quality on DVD than they ever could on VHS."

EMI and WMV have been working together on the U.K. marketing campaign, says Steve Davis, director of marketing for EMI catalog and Liberty at EMI Recorded Music U.K. and Ireland.

There are certain media opportunities where it works very well, particularly in magazines, press and all communications with the trade, Davis says. But, he notes, the conceptual TV advertisements that are based on the album cover are "too cluttered to fit the DVD into the message."

Joint campaigns are also being set up in other territories worldwide, an EMI spokesman says.

In Germany, the track listing of the second CD was changed at the request of EMI Germany to include some German-language tracks that Gabriel recorded in the late '70s.

Efforts to help the "Bill" campaign will stimulate sales of last year's studio album, "Up," even though everyone else seems to have given up on it.

The artist is also catering to his hardcore fans with a series of 19 live double CDs taken from his summer 2003 U.S. tour. The unofficial soundtrack mixes have been professionally mastered and are available from Los Angeles-based online music store thesmusic.com under a deal with Geffen.

Gabriel's U.S. contract with Geffen expires with "Bill," and his EMI contract for the world-touring North America will expire after one more album. He is considering his options for future recording projects.

"I think that the way things are going

is scarier record companies shitless," Gabriel says. "Some people are jumping off the Titanic and trying to find a life raft, while others are busy throwing bits of the ship into the sea, hoping it will float better. I'm not sure that's the right way to go about it."

However, there are also people who feel this is a time of flux, with some fantastic opportunities, Gabriel says.

"I think that those people, with their optimistic attitude and love of music, will find a way through. But everybody is going to have to change the model. The old model is dead," he says.

# Imports

Continued from page 43

industry bodies, is seeking a legal way of banning imports of Japanese product while continuing to allow imports of non-Japanese product.

"We fully support the RIAJ's efforts to find a way to stop the import of low-priced Asian versions of J-pop [Japanese pop music] releases and their effort to build a legitimate market in China for these

products," Dezelsky says.

A blanket restriction on imports, Dezelsky says, "would have a negative impact on retailers and the music industry as a whole."

## 'GRAY IMPORTS'

Tower Records Japan president/CEO Akio Moriaki says he is also concerned about the possibility of an import ban but feels a compromise with retailers is the way to go.

"Nobody wants to make this into a big issue," Moriaki says. But he warns that if "gray imports" start flooding the Japanese market through

# NEWSLINE

THE INTERNATIONAL WEEK IN BRIEF

The Japanese music market continues to shrink, according to January–September production data released by the Recording Industry Assn. of Japan. Production of prerecorded audio software by the RIAJ's 24 enrolled companies in the first nine months of 2003 fell to 225.3 million units, down 8% from the previous year. Trade value fell 13% to 285.9 billion yen (\$2.6 billion). Production of domestic repertoire fell 19% to 180.1 million units; value was 207.2 billion yen (\$1.9 billion), down 16%. Production of international repertoire was down 4% to 55.2 million units, with a value of 78.7 billion yen (\$718.6 million), down 3%. One piece of encouraging news came from the music-video category (mainly DVDs), where production skyrocketed 100% to 19.1 million units, and 45% in value terms to 35.9 billion yen (\$328 million).



STEVE MCCLURE

Third-quarter music shipments fell in Sweden, according to Stockholm-based labels body GLF. Volume dropped 10.9% to 16.4 million units, while trade value fell 13.8% from third-quarter 2002 to 851.2 million kronor (\$110.1 million). Album shipments fell 5.5% in volume to 14.1 million units, and 14.3% in value to 786.2 million kronor (\$101.8 million). Singles shipments were down 34.7% in volume to 1.6 million units, and 42.1% to 23.3 million kronor (\$3 million). Music-related DVDs showed the only increase, climbing 300% to 388,000 units, and 200% in value to 34.1 million kronor (\$4.4 million).

JEFFREY DE HAAT

Four Japanese companies have announced plans to market home-audio systems that download music directly from the Internet without using a personal computer. Sony, Sharp, Pioneer and Kenwood are setting up a new company, Any Music Planning, with a view toward creating a music distribution service using the new format in Japan this fall. The quartet eventually plans to launch the service overseas.

STEVE MCCLURE

Universal Music Australia, Sony Music Entertainment Australia, Warner Music Australia and Festival Mushroom Records have jointly filed a civil action against an Internet service provider accused of hosting a site that offers unauthorized, free copyrighted music. Affidavits filed in the Federal Court in Sydney name two defendants: Brisbane resident Stephen Cooper, registrant of the Web site mp3share.net, and Sydney-based ISP E-Talk Communications, trading as ComCast Internet Services. The labels claim to have proof that there were more than 100 million hits to mp3share.net in the past year. The case challenges a 2000 amendment to the Copyright Act that provides ISPs with a defense of "innocent dissemination." E-Talk's lawyer contends the legal action is a case of mistaken identity.

CHRISTIE ELLIEN

Milan-based independent label Carosello has set up a new A&R division, Laster (which translates as "the Greenhouse"), to help new artists establish a foothold in the music industry. Laster has teamed with retail chain FNAC and music Web site Rockol (rockol.it) to provide exposure for the acts. Headed by Carosello managing director Claudio Ferrante and promotion manager Dario Giovannini, Laster's first projects involve two young unsigned singer-songwriters, Emanuele Dabbano and Max De Angelis. Laster is releasing tracks by the artists to Italian radio for a limited period. "Our aim is to behave much as publishers did in the old days—develop the artist, develop the songs and work out the recording strategy later," Ferrante says. "This more gradual approach could work both for new names and for older acts whose careers need revitalizing."

MARK WORDEN

discount stores and other nontraditional outlets using the latest J-pop releases as loss-leaders, specialist music retailers may have no choice but to abandon the fixed-price system.

"If discussions on this are ongoing, we hope that a compromise can be found," Dezelsky says.

One possibility is that if the government grants labels the right to control imports, labels will sign contracts with retailers, allowing them to import non-Japanese products.

according to Ministry of Finance data.

In Japan, imports of international repertoire are generally priced cheaper than similar product manufactured under license by Japanese labels.

"If discussions on this are ongoing, we hope that a compromise can be found," Dezelsky says.

The total wholesale value of imported audio software was 28.8 billion yen (\$267.7 million) in calendar 2002, according to Ministry of Finance data. In Japan, imports of international repertoire are generally priced cheaper than similar product manufactured under license by Japanese labels.

Tower Records Japan estimates that imports account for roughly half of its annual sales. Most of those imports are sourced from local licensees of overseas labels. The same situation exists at other Japanese music retailers handling imported product.



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# Advertising

Continued from page 1

as Universal Music Group (UMG) vows to triple its consumer ad spending in conjunction with its JumpStart campaign. With that initiative, UMG reduced front-line pricing to \$12.98 from \$17.98-\$18.98 and eliminated all discounts and cooperative advertising funds.

## STRATEGICAL ALLIANCES

Yet for all the talk about an increase in consumer advertising, "I am not seeing any uplift," says Bruce Kirkland of Tsunami Entertainment, a marketing and management company based in Los Angeles. "I think the dollar spent on marketing is going down, not up. The marketing coffers are closing."

Consequently, artist managers and labels are being forced to look for alternative ways to drive sales. In particular, they seek the additional funding and exposure of brand-marketing partnerships, Kirkland says.

"Some are generated from the label and some from beyond, but it's almost impossible to promote superstar releases nowadays without strategic marketing alliances," he says.

Kirkland points to Duracell's recent alignment with Bon Jovi that features the act in a commercial for the battery (*Billboard*, Nov. 1). The campaign has a retail tie-in that encourages all buyers to get a discount on the band's albums at certain select accounts. "It's the way the manager has to think nowadays," says Kirkland, who is a part of the Bon Jovi management team.

J Records executive VP of worldwide marketing and sales Tom Corson says the labels are realizing the same way.

"The [marketing] budgets that labels have are dwarfed when compared to the packaged goods industries," Corson says. So, "we have a lot of partners—liquor, beverage and car companies—who are also looking to leverage their brand."

## VALUE ADOS

Given the scarcity of dollars, Corson says one of his main goals is designing a marketing campaign in which to look for additional benefits in putting together media buys.

"There are so many different ways to cut your dollars, and there are so few dollars to cut that everything

has to have a value add," he says. "It's not making one plus one equal five, but that's the science we are in now."

To this end, David Hazan, executive VP of sales and marketing at Wind-up Records, looks for partnerships with corporate advertisers, where the labels and their clients are providing enough size and content to have significant presence in ads, so it becomes a win-win for everybody.

Like their counterparts, marketing executives at UMG look for such strategic alignments to supplement advertising spends. But the company's JumpStart initiative also is designed to enable its labels to increase advertising expenditures.

That's because it eliminates the payments of cooperative advertising funds, a growing—and, some say, out-of-control—expense in label marketing budgets.

This tactic is being closely watched by competitors. Like UMG, they are experiencing the rising costs of cooperative advertising as retail consolidates, leaving larger entities with more clout to extract dollars from the labels.

To the chagrin of all label executives, cooperative advertising funds are resulting in a disproportionately unfair share being allotted to price and advertising, with little left over to buy media to drive sales.

UMG kicked off its JumpStart consumer advertising campaign in the Oct. 17 edition of USA Today.

Cliff O'Sullivan, senior VP of marketing and artist development at Universal Music & Video Distribution, says the campaign is still a work in progress. But he explains that the initial strategy is to tout the company's "new low prices," rather than push individual albums.

The UMG's branding campaign comes in addition to the tripling of each UMG label's consumer advertising spend to promote their own releases, which will also reinforce the new low-price branding campaign.

UMG's branding campaign will use a combination of TV and print. In addition to USA Today, the company will advertise in *Rolling Stone*, *Vibe* and *XL*, as well as on MTV, VH1, MTV2 and Fuse, according to O'Sullivan.

UMG's mainstream media, UMG will place ads in the 10 largest alternative weeklies, as well as the 50 largest college newspapers. There will also be a separate consumer media campaign.

Paul Burgess, senior VP of sales

and marketing at TVT, is monitoring the UMG initiative to see how the pricing changes will affect his label's record sales.

He notes that TVT titles match UMG's prices when TVT partakes in pricing-and-positioning programs. "We are paying for the retail programs, and they are getting them for free," Burgess says. "My titles will be competitively priced while I have programs, and then when I am off, I am \$4 higher."

That concern has prompted him to alter the situation with some accounts.

Forget about the price, says Craig Balsam, co-owner of Razor & Tie. "The most interesting thing is whether the Universal plan is going to make inroads on the way music is marketed."

But Balsam says, UMG's JumpStart begs the question: Is it the beginning of the end for cooperative funding?

Also, he asks, will the industry at large start doing a lot more advertising to drive sales? If other labels follow, will the consumer be overwhelmed by all the choices?

It is also possible that UMG's increased advertising might not motivate the consumer, Balsam says.

But that concern lies in the face of the widely held belief among label executives that more consumer advertising will benefit the industry by driving customers into stores.

Currently, labels spend about 3% of revenue on consumer advertising, except for drive sales. With a developing artist that has some radio airplay, labels tend to spend dollar-for-dollar on media and cooperative advertising, "one label exec says. "But when it comes to a bigger artist, the spending is more like 50 cents on media and \$1 on cooperative."

TV campaigns can range in cost from \$5,000 to \$500,000. The labels also rely heavily on direct-response (DR) TV ad campaigns using 800 numbers. The largest of these campaigns can easily top \$1 million. But with the emergence of MTV2 and Fuse, it's possible to advertise inexpensively, says Elsa Gary, president of the Gary Group, a Santa Monica, Calif.-based advertising agency. "Both are bought national, and they are very affordable."

## TV, INTERNET ADS RISE

TV advertising by labels is definitely on the upswing, while other media play less of a role, marketing executives say.

## Baker says

The A&B Sound chain, which has 22 stores in Western Canada, immediately complied with the new UMG pricing. The audio and hardware chain, known for its aggressive front-line pricing—also moved to treat product by other suppliers similarly.

"We dropped prices on everybody," VP of purchasing Lane Orr says. "We took off the price and we also implemented Universal's price decrease. We dropped catalog [prices] by between 10% and 15%, depending on the vendor."

That, however, is hard to confirm. Nielsen Monitor Plus breaks out music industry advertising data by media for its clients but does not make this information public.

According to the company, the music industry spent \$541.3 million on consumer advertising in 2002, down from \$721.4 million in 2001. Those figures include TV, print and radio advertising.

But the data—like the January-July numbers cited earlier—may overstate ad spending because it is tabulated using rate cards, while the majority of the music industry's TV advertising is DR, which is often discounted to 20%-50% of normal rates.

It is difficult to make year-over-year comparisons because overall rates have been increasing. At the same time, less expensive DR advertising is on the upswing.

"Direct response is always important in considering your media mix, because that's where you get your bang for the bucks," says Balsam, whose Razor & Tie label is a leader among TV music marketers.

"Also, it allows labels to really target a demo and get impressions in a cost-effective way. [And] it drives sales, which brings in revenue to fund the advertising."

But as more labels turn to DR commercials, it becomes difficult to clear the desired airtime for each ad.

In general, as a DR advertiser, the buyer only gets a 30%-50% clearance rate, according to Kevin Gore, executive VP of sales and marketing at Warner Music Group's Marketing.

As a result, if a commercial must

run during a certain period because of a time slot or a promotional situation like a release date or a concert appearance, a more effective but more expensive regular commercial time-buy should be considered, Gary says.

Also, if labels want to get retail partners in TV commercials, they must buy at the regular rates.

TV marketing is not the only form of advertising on the upswing with labels. Also gaining favor is the Internet. J's Corson says, noting, "That often is the cheapest and most efficient for one-to-one marketing."

In addition to all the guerrilla marketing, whereby cyber street teams pose as unaffiliated fans and tout their favorite bands on popular Web sites, labels have been increasing "spends on targeted Internet advertising," Wind-up's Hazan says.

While peer-to-peer marketing is on the upswing and represents the biggest opportunity for labels, it is still probably the most under-funded marketing tool, Tsunami's Kirkland says.

Meanwhile, print media and radio ad spending appears to be on the decline. Whether a record is from an established or a developing artist, the media vehicles don't necessarily change—just how they are used. In fact, Corson says, "You are not going to buy your way into breaking a developing artist."

# EVENTS CALENDAR

## NOVEMBER

Nov. 5, **Country Music Awards**, Grand Ole Opry, Nashville, 615/654-2900.

Nov. 5, **Country Music Awards**, Grand Ole Opry, Nashville, 615/654-2900.

Nov. 5, **Third Annual Impact Marketing Retreat**, presented by Vanguard Media, Royal Palm Court, Palm Beach, 561/834-2900.

Nov. 6, **Ninth Annual Christian Country Music Awards**, Ryman Auditorium, Nashville, 615/742-9210.

Nov. 6, **2003 Chicago Heroes Awards**, presented by the Chicago chapter of NARAS, the Institute of Chicago Ballroom, 312-776-1121.

Nov. 6-11, **15th Annual Entertainment Marketing Convention**, Hilton Universal City, Los Angeles, 212/941-0099.

Nov. 13, **Surviving in Today's Music Industry: An Industry Panel**, presented by Music Access & Media, New York City chapter of NARAS, 212/245-7540.

Nov. 16, **American Music Awards**, Shrine Auditorium, Los Angeles, 323/931-8000.

Nov. 19-20, **Second Annual Hollywood Reporter/Billboard Film & TV Music Conference**, Renaissance Hollywood Hotel, Los Angeles, 666/554-4660.

## DECEMBER

Dec. 1, **Music Has Power Awards**, benefiting the Institute for Music and Neurologic Func-

tion, Lincoln Center, New York, 718/519-4168.

Dec. 10, **Billboard Music Awards**, MGM Grand Hotel, Las Vegas, 666/454-4600.

Dec. 11, **2002 NAMM Winter Trade Show**, presented by the New York chapter of NARAS, Roosevelt Hotel, 212/245-5440.

## JANUARY

Jan. 8-11, **International CES Convention**, presented by the Electronic Arts Association (CEA), Las Vegas Convention Center, 866/233-7968.

Jan. 15-18, **103rd Annual NAMM Winter Trade Show**, Anaheim Convention Center, Anaheim, Calif., 323/965-1900.

Jan. 25-29, **MIDEM 2004**, Palais Des Festivals, Cannes, France, 33/141-190-4554.

Submit items for events calendar to [Margo.Whitman@musicbusiness.com](mailto:Margo.Whitman@musicbusiness.com).

# FOR THE RECORD

In the article "Mellencamp Decries War" (*Billboard*, Nov. 11), when John Mellencamp's publicist, Bob Merlis, referred to a political posting on Mellencamp's Web site, his quote should have read, "He did this to catalyze discussion."

# UMC Prices

Continued from page 43

Universal now has a huge advantage, Baker says. But if the other record companies have product they are selling for close to \$10 (Canada/\$7.63), it is going in the front ranks too, he adds.

## KEEPING TABS

UMC's competitors are monitoring the new policy, under which front-line product is selling at \$12.98 (Canada

(\$9.90) and \$14.98 (Canada/\$11.43).

"Other companies just want to get past this quarter while trying to stay competitive," says Bruce Kirkland, senior buyer at Pindoff Record Sales, which operates the 92-store Music World chain nationally.

With the reduced pricing strategy, UMC has eliminated all cooperative advertising funds and all discounts. It is now focusing on direct-to-consumer advertising.

"If they are going to take the majority of [former] co-op funds and go to television, we will all benefit,"

## Locals Immune To Image Issue

Between Congress and the consumer press, radio's public image has taken quite a beating in the past few years. Nevertheless, when *Billboard* Nashville bureau chief **Phyllis Stark** spoke with broadcasters, many said that the hostility of some lawmakers, journalists and artist groups toward radio hasn't trickled down to the station level.

In fact, many believe that when you take away the political and interest-group voices, mass radio consumers are happy with their local radio stations.

"I certainly don't meet with local clients or listeners that say, 'Wow, what's wrong with radio these days?'" says **Wes McShay**, operations manager of Clear Channel/Huntsville, Ala.

If radio does have image problems, then **WVKK** Knoxville, Tenn., operations manager/PD **Mike Hammond** says they must be in certain markets and not nationwide: "In my market, radio is seen as a great community partner." He adds that it is embraced by listeners and advertisers.

Most programmers say they are able to rise above the negative chatter.

McShay says that the national debate in the press and Congress "has had little, if anything, to do with how I do my job on the local level."

But broadcasters agree with the group heads who recently addressed this issue at the National Assn. of Broadcasters show in Philadelphia. They claim radio's critics are overlooking many of the positives of the industry.

WUBE Cincinnati PD Tim Closson specifically cites radio's "ability to be local, its entertainment value, portability and its dedication to charitable promotions."

Hammond points out that in times of crisis, "radio still does what it is intended to do: respond in [an] emergency to get the word out."

**Ed Salamon**, executive director of Country Radio Broadcasters, says, "Perhaps because most of the good things that radio does are done locally, these are seldom recognized by the national media."

Keymarket Communications VP of programming **Frank Bell** says, "For radio to turn around the public's perception, it must return to its roots and somehow re-emphasize its two most unique selling propositions."

# Tuned In: Radio

**By Marc Schiffman**  
mschiffman@billboard.com



He identifies those as localism and portability. Stations need to maintain their strong community ties and reinforce that the listener can take those community ties with them "pretty much anywhere in its coverage area with very little cost or effort."

**XM AT A MILL:** The last in-depth look at satellite radio in these pages (*Billboard*, June 7) had analysts saying that critical mass for public acceptance of the technology would happen when subscriptions to XM and Sirius total a million. XM alone met the million mark just weeks shy of its Nov. 12 two-

For a sense of context, Greystone Communications and Yankee Group note that it took 12 years for satellite TV to reach that milestone.

**HIGHER RESPONSE:** Arbitron reports progress on improving response rates for its Portable People Meter. The radio ratings firm has been working with *Billboard* sister company Nielsen Media Research on PPM testing in Philadelphia.

The current research has identified two new sampling and recruitment techniques where response rates increased significantly over prior techniques.

Next up is further tests to ensure turnover rates that maintain sample quality while holding costs at an acceptable level.

Unlike the current diary method of surveying listeners, the PPM is a small, pager-sized device that measures the listening of the user as it is carried around.

[illegible]



# European Market

Continued from page 1

multilingual, multicultural and multi-regulatory issues. Moreover, it will face intense competition from already established music e-tailers and other U.S. rivals.

"There's a big race for Europe. In the first half of next year, we can expect four to five of the big U.S. names in Europe," says John Rose, London-based EMI Group's executive VP.

## LAUNCH DATE

Industry sources say that Apple had originally hoped to launch iTunes in Europe by the end of this year, but plans were delayed.

Speaking at the Apple Expo trade fair Sept. 16 in Paris, Apple founder and CEO Steve Jobs revealed that the company was actually targeting a European launch in 2004.

"That was the first time it was publicly announced that we hope to bring it into Europe at some time next year. And that's the official information," says Alan Hely, Apple Europe's U.K.-based spokesman.

Hely adds that he cannot provide more details because of the legal dispute between Apple Computer and Apple Corps, the Beatles' record label. The two are at odds regarding the use

of the Apple brand name.

According to sources, Apple's plans were delayed when it realized the complexity of the market.

Once iTunes or any other U.S.-originated digital music service hits Europe, it will face stiff homegrown competition.

There are already such entrenched players as Microsoft portal msn.co.uk, hmv.co.uk and France's FNAC. MTV Networks Europe and Italian Internet service provider Tiscali also operate pan-European services.

Up to 30% of the U.S. digital music sales as RealNetwork's Rhapsody and Roxio's new commercial version of Napster plan to enter Europe next year. Sources predict that pioneering online bookseller amazon.com will also join the fray.

Up to 30% of the main European players is U.K.-based On Digital Distribution (ODD2), the company co-founded by rock artist Peter Gabriel, which has so far cornered Europe's digital-music sector.

It has done so by joining forces with Microsoft, Apple's rival in the home-computer market.

ODD2 co-founder and CEO Charles Grimsdale welcomes the competition. "I feel positive about Apple's plans; the market needs competition, because it helps inform consumers that there are legal alternatives," he says.

## MAJOR EFFORT

ODD2's experience in Europe could be inspirational for Apple and it exemplifies the difficulties in setting

up shop in the region.

For the past two years, ODD2 has acquired the necessary rights and provided the back-room and hosting services to retailer clients like hmv.co.uk, msn.co.uk and Tiscali.

In all, ODD2 has about 20 such clients in 10 European countries and uses Windows Media technology as its distribution platform, Grimsdale says.

It offers more than 220,000 digitized tracks from all five majors and various indie labels, compared with Apple's 400,000 in the U.S. It has the license for another 500,000 titles, but they need to be converted into digital files.

Initially, ODD2 affiliates sold tracks through monthly subscriptions; it has since shifted to Apple's strategy and obtained rights from its clients to sell individual downloads to a carte as well. "Up to 30% of the [ODD2] affiliates have added the à la carte offering, and we've seen a 900% increase in revenue for those stores," Grimsdale says.

He acknowledges that it has been a major effort going from country to country to win recording rights.

"Unquestionably three years ago, labels were not prepared to grant the type of licenses that would allow anyone to burn CD copies of their tracks or download to portable players," he says.

European music online operators say negotiating with rights owners and the various royalty collecting societies in every one of the European Union's 15 states is something akin to negotiating a minefield. Despite efforts to streamline how

songs are licensed for downloads and other digital uses, no one has been able to create a one-stop-shop solution.

Some tracks are available for international distribution, while some local repertoire can't be sold outside of individual countries.

Artists can also create complex packages for local licensing.

In Europe, an artist can be signed with an independent label in one market but with a major label for the rest of the region. Or an act can be signed to various labels in different countries that each own specific geographic rights.

"You can't go to a single place to get all the rights. To be able to deal with them requires physical traveling, a certain amount of negotiations experience, and you need to be able to speak the native languages," says Mark Mulligan, senior analyst at Internet research firm Jupiter Research.

## ONE-STOP SHOP

The members of the European Digital Media Association (EDMA), which represents the digital-music service providers, is highly critical of rights owners and their organizations for failing to establish a one-stop-shop for licensing arrangements.

Even if the labels grant licenses for pan-European rights, a digital-music service operator needs to approach each of the collecting societies, says Brussels-based Marco Rupp, a director at EDMA.

"It still is not possible to go to just the collecting society for [publishers

and composers' rights], so you need to talk to all the publishers," Rupp notes.

Sarah Faudel, CEO of the U.K.'s International Publishers Assn., and Jenny Vacher-Deveraux, the Paris-based CEO of ICMIP, the umbrella body for the world's music publishers, counter that publishers have been among the first to authorize their licensing agreements.

"Publishers have every incentive to make this happen, but not in a way that cuts out compensation for the creators while benefiting the person generating income from the technology company," argues ICMIP chairman Ralph Peier, who is also CEO of U.S.-based PeerMusic.

The MCFP-PRS Alliance, the U.K.'s joint performing and mechanical rights society, comes closest to providing a one-stop licensing service.

With reciprocal agreements for performing rights in 74 countries and for mechanical rights in 37 countries, the alliance was able to set up a dual license in October 2002.

As long as the main business is based in the U.K., a digital music company, through a dual license, can offer unlimited downloads, Webcasts or streamed music from a wide range of international and local repertoire worldwide.

"Ultimately there is the need to create one-stop shops for licensing in a genuine EU internal [single] market and to have the possibility to procure a single pan-European license for the music repertoire of the collecting societies," Rupp says.

# Digital Tracks

Continued from page 1

That's slightly more than a 5 to 1 ratio. Sean Ryan, VP of music services at RealNetworks, says that the rise of digital track sales carries a "symbolic significance," illustrating the music industry's shift to online delivery options.

He also says it indicates a real opportunity for the music business: "Selling individual songs as an offline strategy wasn't working all that well, but online it can be a huge hit."

Nielsen SoundScan data indicates that the trend has been evident since mid-August.

In fact, from the last week of June—when Nielsen SoundScan began tracking digital downloads—through the current issue, digital tracks have outsold physical singles 7.7 million units to 4 million.

(The former figure could have been higher, but the digital track figures do not include the first two weeks of sales for iTunes for Mac. Apple reported sales of 1.5 million tracks in its first two weeks on the Mac platform.)

Still, the biggest-selling physical single continues to outsell the top digital track. This week's top commercial single, "I Can Only Imagine" by MercyMe (INO/Curb), sold 6,900 units. Online leader "Hey Ya!" by OutKast (Arista) rang up sales of 4,700.

What all this means for the music business—and whether it signals the start of a comeback for single sales—is open to debate.

EMI Music Marketing executive VP Phil Quartararo says he isn't reading the tea leaves just yet—echoing a sentiment expressed by many label executives, who say they are not ready to rush to judgment.

Quartararo says his is just happy that consumers are seeing a value in music.

"Any way we can drive a consumer to purchase music as opposed to taking music is a win for the industry," he notes.

Growth of digital track sales comes as consumer interest in commercial online music services is growing and more players are moving into the market.

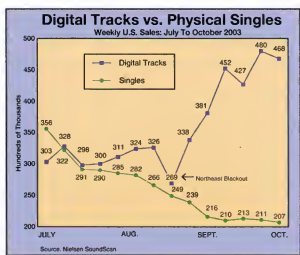
But many sales and distribution executives at the majors contend that contrasting digital track sales and physical singles sales isn't a straight comparison.

## SHIFTING MARKET

The singles market, much to the dismay of physical retailers, has been in a state of pronounced decline for many years. Because major labels have concerns regarding singles cannibalizing album sales, only a limited number of those titles are available for sale.

Meanwhile, online consumers have access to a universe of more than 500,000 tracks at 99 cents each.

At the very least, some analysts see digital consumption trends as an indicator of growing market acceptance of the nascent online music services.



But a broader view suggests that the trend marks the start of a commercial shift to a market where individual song purchases and digital distribution will play a much bigger role in the industry's profitability equation.

Regardless of the perspective, label and profitability executives say the growth of track sales online shows that the industry is starting to fulfill a consumer demand that previously was only being met by unlicensed, free peer-networked files.

Recent growth in the digital tracks market can be attributed to the rise of PC download sales—particularly from Apple Computer's iTunes Music Store. This issue marks the first week that

reported sales include a full week of PC downloads through iTunes. The 857,000 tracks sold is a 25% increase from the prior week when 685,000 tracks were sold.

PC purchases through iTunes made an even more dramatic impact on digital track sales the week before with only a partial week of sales reporting.

Following the debut of iTunes on the PC, which came in the middle of the Nielsen SoundScan reporting period that ended Oct. 19, digital track sales jumped 70% to 685,000 from 406,000 in the prior week.

The gap between physical and digital on individual songs has been narrowing as weekly sales for the most

popular digital tracks continue to grow.

On the *Billboard* Hot Digital Tracks chart this issue, each of the 25 tracks ranked were purchased more than 1,000 times—first time. In all, 32 songs were sold more than 1,000 times last week.

In another first, two songs on the Hot Digital Tracks chart this issue posted sales of more than 4,000—the aforementioned "Hey Ya!" and "Stacy's Mom" by Fountains of Wayne (S-Curve/EMC), which sold just shy of 4,100 copies.

## MORE PLAYERS TO COME

Interest in digital tracks and albums will likely rise as more players enter the market—first label and Internet executives note.

In the latest wave of launches, Roxio bowed its new Napster service Oct. 29 amid high expectations.

Meanwhile, Dell has teamed with Apple Computer that entered the market Oct. 28.

The Round Rock, Texas-based computer maker also bowed a line of portable music player devices, the Dell D1, designed to compete with the Apple iPod.

Interest in already existing digital music offerings is growing too. RealNetworks reports more than 250,000 subscribers to its digital music services as of the end of the third quarter. Comparable figures were available.

MusicNet says its total subscriber numbers through AOL are now at about 185,000, up from 100,000 in July. A MusicNet subscription costs \$8.95.





# Charts

SALES / AIRPLAY / TRENDS / ANALYSIS



## Album Sales Climb Again

It's like the '90s all over again—except without Nirvana, the "Titanic" soundtrack and all those pesky cassettes—as album sales beat those of the same week of 2002 for the seventh week in a row.

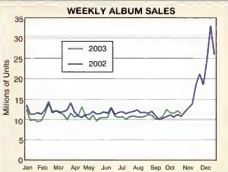
With Rod Stewart playing the role of Pied Piper, enjoying his highest-ever Nielsen SoundScan week, this is the longest stretch of growth over comparative prior-year sales since third-quarter 2001, when an eight-week run of U.S. album volume gains got snapped by the terrorist attacks of Sept. 11.

From that point to the end of 2001, the gap between that year's album sales and the boom that was 2000 got wider (*Billboard*, Oct. 25). The lag continued from the start of 2002 through the week ending Sept. 7 of this year, a drought during which only the fluctuation of holiday dates accounted for the few occasions when album sales beat those of the same week of the prior year.

This seven-week run is reminiscent of the robust growth that Nielsen SoundScan numbers revealed throughout most of the '90s, but the ride comes to a halt next issue, when music

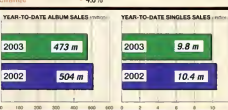
## Market Watch

A Weekly National Music Sales Report



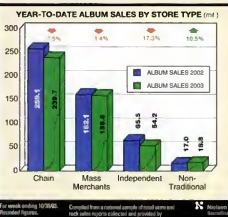
ALBUM SALES			
This Week	11,385,000	This Week 2002	10,778,000
Last Week	12,138,000	Change	<-5.6%
Change	<-6.2%		

SINGLES SALES			
This Week	170,000	This Week 2002	196,000
Last Week	177,000	Change	<-13.3%
Change	<-4.0%		



YEAR-TO-DATE OVERALL UNIT SALES			
	2002	2003	
Total	514,088,000	482,394,000	(-6.2%)
Albums	503,893,000	472,564,000	(-6.1%)
Singles	10,395,000	9,830,000	(-5.4%)

YEAR-TO-DATE SALES BY ALBUM FORMAT			
	2002	2003	
CD	477,727,000	456,564,000	(-4.4%)
Cassette	24,880,000	14,549,000	(-41.0%)
Other	1,286,000	1,451,000	(+12.8%)



For week ending 10/26/03. Roundup figures. \*Excludes sales from independent outlets and excludes sales from outlets not included and excluded by Nielsen SoundScan.

## Stewart, Cher Cast Chart Spell

The Adult Contemporary chart is beguiled again, thanks to the presence of the **Richard Rodgers/Lorenz Hart** song "Bewitched, Bothered and Bewildered." Originally heard in the 1940 Broadway musical "Pal Joey," the song did not become a hit until 10 years later. In 1950, nine different versions of the song appeared on the *Billboard* pop singles chart. The highest-ranked was the single by **Bill Snyder & His Orchestra**, which peaked at No. 3. Despite its popularity during the past 53 years, "Bewitched" has never appeared on the AC chart until this issue. The duet by **Rod Stewart & Cher** from Stewart's album "As Time Goes By..." The Great American Songbook Vol. II," is a new entry at No. 28.

The Rodgers & Hart song marks Cher's first duet to chart AC since "After All," recorded with **Peter Cetera**, spent four weeks at No. 1 in 1989. "Bewitched" is her highest-charting AC hit since "Song for the Lonely" peaked at No. 11 in March 2002.

"Bewitched" is Stewart's 32nd AC chart entry. Earlier this year, he took "These Foolish Things" to No. 13 and "They Can't Take That Away From Me" to No. 27. Both songs were included in Stewart's first volume of American standards.

The parent album of "Bewitched" enters *The Billboard* 200 at No. 2, losing a close race to **Clay Aiken's** "Measure of a Man" (RCA), which maintains its grip on pole position for a second week.

"As Time Goes By" is Stewart's highest-charting entry since "Unplugged... And Seated" also reached No. 2 in June 1993. Only two of Stewart's albums have charted higher than "As Time Goes By": "Every Picture Tells a Story" had a four-week

## Over the Counter

By Geoff Mayfield  
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stores compete with the week that the soundtrack from Eminem's "8 Mile" arrived.

During that 2002 frame, not only did "8 Mile" start with 702,000 copies, but new titles from Christina Aguilera, Nirvana, Rascal Flatts and Tori Amos also landed within *The Billboard* 200's top seven runs, with those four titles adding, collectively, another 841,000 units of new business to the mix. Still, even with five new titles bowing inside the top 10, sales tallied those of the same week in 2001 by 8.5%, a snapshot of how tough a year 2002 was.

This year's Oct. 28 slate brought us the new snapshot of **The Strokes**, which should be the next Hot Shot Debut with about 105,000, based on first-day reports from retailers, while **R.E.M.** and **Gerald Levert** are also primed to reach the top 10. Even so, this crop is destined to fall shy of the "8 Mile" yield.

Let's just hope that when all is said and done, next issue's lighter chart volume represents a speed bump, and not a wall.

**STANDARD TIME:** If you were a fan of **Rod Stewart's** rock classics like "Maggie May" or "You Wear It Well" or disco-era hits like "Da Ya Think I'm Sexy," could you have ever imagined a day when the feisty singer would not only record American standards but also prosper from doing so?

Turns out that his 2002 *Records Book*, "I Had to Be You... The Great American Songbook," was quite the building block.

(Continued on page 54)

## Chart Beat

By Fred Bronson  
fbronson@billboard.com



run at the top in 1971, and "Blondes Have More Fun" ruled for three weeks in 1979.

With Stewart at No. 2 on the album survey and **Barbra Streisand's** "The Mirror Album" falling 5-9, **Yannis Petrakis**, managing director of Virgin Records Greece, notes that **Charlie Chaplin's** 1936 composition "Smile" appears on two top 10 albums this issue.

**URBAN'S LANDSCAPE:** New Zealand-born **Keith Urban** collects the sixth No. 1 of his career on Hot Country Singles & Tracks, as "Who Wouldn't Wanna Be Me" (Capitol) moves 2-1. Urban is the only male artist born outside of the U.S. to top the country chart since **Madrid native Julio Iglesias** teamed with **Willie Nelson** on "To All the Girls I've Loved Before," a No. 1 hit in 1984.

Three international females have hit No. 1 hits on this list in recent years. Canadian-born **Shania Twain** and **Tori Clark** and Australian native **Jamie O'Neal** have all risen to the top. When Twain picked up her first No. 1 hit in 1995, she was the first non-domestic artist to reach the summit since April 1986, when **Candice's Anne Murray** spent a week on top with "Now and Forever (You & Me)." Urban is not the only artist from his part of the world in the top 20 of the country chart this issue. Despite her name, **Sherré Austin** was born in Sydney, Her "Streets of Heaven" rises 21-20 and is her biggest hit to date.

# Billboard® THE BILLBOARD. 200.®

Sales data compiled by Nielsen  
SoundScan

Sales data compiled by Nielsen SoundScan			Title		THIS WEEK		LAST WEEK		WEEKS ON CHART		ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL		Title		PEAK POSITION	
THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION	THIS WEEK	LAST WEEK	WEEKS ON CHART	ARTIST IMPRINT & NUMBER/DISTRIBUTING LABEL	Title	PEAK POSITION					
1	1	2	CLAY AIKEN A&M (000191) (R) (C)	MEASURE OF A MAN 2 Weeks At Number 1	1	50	51	55	49	37	28	1	A PERFECT CIRCLE Geffen (000191) (R) (C)	Thirteenth Step	2	
2	NEW	1	ROD STEWART Mercury (000191) (R) (C)	HOT SHOT DEBUT As Time Goes By... The Great American Songbook Vol. II	2	51	44	36	9	50	51	61	23	MATCHBOX TWENTY Mercury (000191) (R) (C)	More Than You Think You Are	6
3	NEW	1	EAGLES Warner Strategic Marketing (000191) (R) (C)	The Very Best Of	3	52	51	61	23	52	51	61	23	YOUNG LOOSE Jive (000191) (R) (C)	Drunkin' Patino	5
4	2	1	OUTKAST Jive (000191) (R) (C)	Speakerboxxx/The Love Below	1	53	88	100	6	53	61	32	10	STAIN'D A&M (000191) (R) (C)	14 Shades Of Gray	1
5	NEW	1	LUDACRIS Atlantic (000191) (R) (C)	Chicken 'N' Beer	1	54	52	39	7	54	52	39	7	MANNEH PAIN American (000191) (R) (C)	Halloween	53
6	NEW	1	LOON RCA (000191) (R) (C)	Loon	6	55	47	40	10	55	47	40	10	YING YANG TWINS Columbia (000191) (R) (C)	Me & My Brother	11
7	6	4	DIDO A&M (000191) (R) (C)	Life For Rent	4	56	62	66	89	56	62	66	89	ASHANTI A&M (000191) (R) (C)	Chapter II	1
8	3	1	JAGGED EDGE Columbia (000191) (R) (C)	Hard	3	57	50	50	57	57	50	50	57	AUDIOSLAVE Atlantic (000191) (R) (C)	Audioslave	7
9	NEW	1	BARBRA STREISAND Columbia (000191) (R) (C)	The Movie Album	5	58	43	37	1	58	43	37	1	SOUNDTRACK Walt Disney Music (000191) (R) (C)	The Little McGuire Movie	6
10	NEW	1	BARENKATED LADIES RCA (000191) (R) (C)	Everything To Everyone	10	59	56	58	18	59	56	58	18	ROB ZOMBIE Mercury (000191) (R) (C)	Past, Present & Future	11
11	9	9	HILARY DUFF Jive (000191) (R) (C)	Metamorphosis	1	60	63	63	49	60	63	63	49	BLACK EYED PEAS A&M (000191) (R) (C)	Elephunk	26
12	10	10	CHIRING Defining The Race (000191) (R) (C)	Jackpot	2	61	68	62	14	61	68	62	14	SHANIA TWAIN Mercury (000191) (R) (C)	Up!	1
13	12	10	NICKI MINAJ RCA (000191) (R) (C)	The Long Road	6	62	68	62	14	62	68	62	14	ERIKKA BADU Mercury (000191) (R) (C)	World Wide Underground (EP)	3
14	NEW	1	MANDY MOORE Columbia (000191) (R) (C)	Coverage	14	63	75	71	10	63	75	71	10	VARIOUS ARTISTS Atlantic (000191) (R) (C)	New 13	2
15	18	21	3 DOORS DOWN Atlantic (000191) (R) (C)	Away From The Sun	8	64	59	78	10	64	59	78	10	SOUNDTRACK Walt Disney Music (000191) (R) (C)	The Cheesecake Girls (EP)	63
16	10	5	DAVE MATTHEWS RCA (000191) (R) (C)	Some Devil	2	65	76	77	66	65	76	77	66	MERCYME Atlantic (000191) (R) (C)	Almost There	37
17	11	8	R. KELLY Jive (000191) (R) (C)	The R. & B. Collection: Volume One	4	66	82	76	10	66	82	76	10	TOBY KEITH Mercury (000191) (R) (C)	Unleashed	1
18	NEW	1	MARQUES HOUSTON Jive (000191) (R) (C)	MK	18	67	72	70	10	67	72	70	10	BOW WOW Mercury (000191) (R) (C)	Bow Wow: Unleashed	3
19	8	6	STING A&M (000191) (R) (C)	Sacred Love	3	68	82	76	10	68	82	76	10	JESSICA SIMPSON Mercury (000191) (R) (C)	In This Skin	10
20	16	19	REYONCE Jive (000191) (R) (C)	Dangerously In Love	1	69	82	76	10	69	82	76	10	MARK WILLS Mercury (000191) (R) (C)	And The Crowns Go Wild	68
21	7	3	ELVIS PRESLEY Mercury (000191) (R) (C)	Elvis: 2nd To None	3	70	66	53	41	70	66	53	41	GOOD CHARLOTTE Mercury (000191) (R) (C)	The Young And The Hopeless	7
22	13	12	JOHN MAYER A&M (000191) (R) (C)	Heavier Things	1	71	63	65	36	71	63	65	36	JOHNNY CASH Mercury (000191) (R) (C)	American IV: The Man Comes Around	22
23	14	11	LIMP BIZKIT Jive (000191) (R) (C)	Results May Vary	3	72	74	74	40	72	74	74	40	SEAN PAUL Mercury (000191) (R) (C)	Dutty Rock	9
24	NEW	1	SOMETHING CORPORATE Jive (000191) (R) (C)	North	24	73	55	48	18	73	55	48	18	TRAPT Mercury (000191) (R) (C)	Trapt	42
25	22	19	ALAN JACKSON Mercury (000191) (R) (C)	Greatest Hits Volume II And Some Other Stuff	1	74	61	62	4	74	61	62	4	SOUNDTRACK Walt Disney Music (000191) (R) (C)	Bad Boys II	1
26	19	16	DMX Mercury (000191) (R) (C)	Grand Champ	1	75	61	69	38	75	61	69	38	GARY ALLAN Mercury (000191) (R) (C)	See H I Care	17
27	20	17	ORIE TRICE Mercury (000191) (R) (C)	Chooses	5	76	80	81	67	76	80	81	67	SIMPLE PLAN Mercury (000191) (R) (C)	No Pads, No Helmets...Just Balls	36
28	22	23	EVANESCENCE Mercury (000191) (R) (C)	Fallen	3	77	61	69	38	77	61	69	38	THE WHITE STRIPES Mercury (000191) (R) (C)	Elephant	6
29	24	24	ETTE MIDLER Mercury (000191) (R) (C)	Bette Midler Sings The Rosemary Clooney Songbook	14	78	53	51	9	78	53	51	9	RASCAL FLATTS Mercury (000191) (R) (C)	Mut	5
30	25	27	IL JON & THE EAST SIDE BOYZ Mercury (000191) (R) (C)	Kings Of Crunk	14	79	53	51	9	79	53	51	9	VARIOUS ARTISTS Mercury (000191) (R) (C)	WOW Hits 2004	51
31	27	6	BAD BOYS DA BAND Mercury (000191) (R) (C)	Too Hot For TV	2	80	26	26	1	80	26	26	1	BURBA SPARKX Mercury (000191) (R) (C)	Deliverance	10
32	NEW	1	MAN MORRISON Mercury (000191) (R) (C)	What's Wrong With This Picture?	32	81	67	67	38	81	67	67	38	MARIAH CAREY Columbia (000191) (R) (C)	The Reunion	26
33	NEW	1	RUSH Mercury (000191) (R) (C)	Reck In Reck	3	82	69	67	38	82	69	67	38	CHRISTINA AGUILERA Mercury (000191) (R) (C)	Stripped	2
34	29	32	LINKIN PARK Mercury (000191) (R) (C)	Meatzone	1	83	78	70	34	83	78	70	34	LUTHER VANDROSS Mercury (000191) (R) (C)	Dance With My Father	1
35	24	13	VARIOUS ARTISTS Mercury (000191) (R) (C)	Totally Hits 2003	13	84	70	68	34	84	70	68	34	MAROONS Mercury (000191) (R) (C)	Songs About Jane	47
36	31	29	NORAH JONES Mercury (000191) (R) (C)	Come Away With Me	1	85	74	74	40	85	74	74	40	FUEL Mercury (000191) (R) (C)	Natural Selection	15
37	49	54	MICHAEL MCDONALD Mercury (000191) (R) (C)	Movein'	37	86	74	74	40	86	74	74	40	SEVENSTARS Mercury (000191) (R) (C)	Sessions	14
38	34	33	JOHNNY LANG Mercury (000191) (R) (C)	Long Time Coming	17	87	87	47	9	87	87	47	9	THE SHINS Mercury (000191) (R) (C)	Chutes Too Narrow	86
39	35	35	COLEPLAY Mercury (000191) (R) (C)	A Rush Of Blood To The Head	5	88	83	47	9	88	83	47	9	MARY J. BLIGE Mercury (000191) (R) (C)	Love & Life	1
40	32	25	MARTINA MCBRIDE Mercury (000191) (R) (C)	Do Shout Boy Presents Murphy's Law	8	89	48	20	3	89	48	20	3	BABY BASH Mercury (000191) (R) (C)	The Smoke In Love	48
41	30	15	SIMON & GARFUNKEL Mercury (000191) (R) (C)	The Essential Simon & Garfunkel	27	90	87	47	9	90	87	47	9	STATIC-X Mercury (000191) (R) (C)	Shadow Zone	20
42	35	31	SPAC Mercury (000191) (R) (C)	No-Mix Classics	15	91	87	47	9	91	87	47	9	SAOKEE NORFOLK Mercury (000191) (R) (C)	Smoke Norfolk: Limited Edition (EP)	90
43	36	31	SEAL Mercury (000191) (R) (C)	Seal IV	3	92	87	47	9	92	87	47	9	ANTI-FLAG Mercury (000191) (R) (C)	The Terror State	91
44	39	139	ROD STEWART Mercury (000191) (R) (C)	It Had To Be You... The Great American Songbook	4	93	84	54	14	93	84	54	14	VARIOUS ARTISTS Mercury (000191) (R) (C)	Totally Country Vol. 3	37
45	47	43	ANTHONY HAMILTON Mercury (000191) (R) (C)	Comin' From Where I'm From	33	94	89	56	14	94	89	56	14	CHER Mercury (000191) (R) (C)	The Very Best Of Cher	4
46	45	115	SOUNDTRACK Mercury (000191) (R) (C)	Kill Bill Vol. 1	45	95	84	54	14	95	84	54	14	VARIOUS ARTISTS Mercury (000191) (R) (C)	The Neptunes Present... Clooney	1
47	49	54	MICHAEL MCDONALD Mercury (000191) (R) (C)	Movein'	37	96	89	56	14	96	89	56	14	ARETHA FRANKLIN Mercury (000191) (R) (C)	So Damn Happy	33
48	45	115	SOUNDTRACK Mercury (000191) (R) (C)	Kill Bill Vol. 1	45	97	84	54	14	97	84	54	14	SOUNDTRACK Mercury (000191) (R) (C)	Disney Presents: Brother Bear	97
49	49	54	MICHAEL MCDONALD Mercury (000191) (R) (C)	Movein'	37	98	89	56	14	98	89	56	14	VARIOUS ARTISTS Mercury (000191) (R) (C)	MTV2 Headbangers Ball	34

5

Sales data and internet sales reports compiled by



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LAST WEEK	NIELSEN		RELEASING THIS WEEK
	Artist	SoundScan	
ARTIST BIRTHDAY & ANNIVERSARY/DESTROYING LABEL			Title
	<b>NUMBER 1</b>	1 Week at Number 1	
	<b>EAGLES</b> <small>DAVID J. PHILLIPS/REMYTECH</small> <b>THE VERY BEST OF</b>	<b>The Very Best Of</b>	3
	<b>ROD STEWART</b> <small>21ST CENTURY</small> <b>As Time Goes By - The Great American Songbook, Vol. II</b>	<b>As Time Goes By - The Great American Songbook, Vol. II</b>	2
1	<b>CLAY AIKEN</b> <small>ICMA MEMBERS</small> <b>Measures Of A Man</b>	<b>Measures Of A Man</b>	1
2	<b>BARBARA STREISAND</b> <small>COLUMBIA TRIESTE/50 MUSIC</small> <b>The Mirror Album</b>	<b>The Mirror Album</b>	9
3	<b>BETTE MIDLER</b> <small>COLUMBIA WINDSONG MUSIC</small> <b>Bette Midler Sings The Rosemary Clooney Songbook</b>	<b>The Rosemary Clooney Songbook</b>	29
4	<b>DAVID BOWIE</b> <small>REPRISE</small> <b>Live At The Albert Hall International Festival, July 1983</b>	<b>Live At The Albert Hall International Festival, July 1983</b>	2
5	<b>THE ALLMAN BROTHERS BAND</b> <small>BRITANNY MUSIC</small> <b>Live At The Athens International Festival, June 1983</b>	<b>Live At The Athens International Festival, June 1983</b>	2
6	<b>BARNEKMANEY</b> <small>WOLFE</small> <b>Wolfe's Unreleased Masters Box</b>	<b>Wolfe's Unreleased Masters Box</b>	10
7	<b>SENSE8 FAIL</b> <small>DAVID LATHAM/BLISS [EMI]</small> <b>From The Everything To Dreams (EP)</b>	<b>From The Everything To Dreams (EP)</b>	10
8	<b>THE EARLY NOVEMBER</b> <small>DAVID LATHAM/BLISS/REMYTECH [EMI]</small> <b>The Room's Too Cold</b>	<b>The Room's Too Cold</b>	10
5	<b>STING</b> <small>BMG A&amp;M/REMYTECH</small> <b>Secret Love</b>	<b>Secret Love</b>	19
	<b>SOMETHING CORPORATE</b> <small>DAVID LATHAM/BLISS/REMYTECH [EMI]</small>		24
9	<b>OUTKAST</b> <small>A. JONES/IMP</small> <b>Speakerboxxx/The Love Below</b>	<b>Speakerboxxx/The Love Below</b>	4
10	<b>SOUNDTRACK</b> <small>A. JONES/IMP</small> <b>Soundtrack: The Best Of Various Artists</b>	<b>Soundtrack: The Best Of Various Artists</b>	1
11	<b>RUSH</b> <small>ATLANTIC/BLISS</small> <b>Rush In The Sun</b>	<b>Rush In The Sun</b>	38
	<b>LITTLE FEAT</b> <small>IMP</small> <b>Down Upon The Devil</b>	<b>Down Upon The Devil</b>	33
11	<b>JOHN MAYER</b> <small>A. JONES/COLUMBIA</small> <b>Heavier Things</b>	<b>Heavier Things</b>	22
10	<b>DAVE MATTHEWS</b> <small>A. JONES/IMP</small> <b>Some Devil</b>	<b>Some Devil</b>	16
16	<b>EMMYLOU HARRIS</b> <small>REMYTECH/IMP</small> <b>Stumble Into Gro</b>	<b>Stumble Into Gro</b>	126
23	<b>THE EARLY NOVEMBER</b> <small>DAVID LATHAM/BLISS</small> <b>For All Of This (EP)</b>	<b>For All Of This (EP)</b>	10
19	<b>MICHAEL MCDOONALD</b> <small>REMYTECH/IMP</small> <b>Motown</b>	<b>Motown</b>	37
17	<b>SEAL</b> <small>REMYTECH/IMP</small> <b>Seal IV</b>	<b>Seal IV</b>	14
18	<b>MANDY MOORE</b> <small>IMP</small> <b>Covered</b>	<b>Covered</b>	17
16	<b>FRANK SINATRA, DEAN MARTIN &amp; SAMMY DAVIS JR.</b> <small>REMYTECH/IMP</small> <b>Live And Sings: The Complete Post-Collection</b>	<b>Live And Sings: The Complete Post-Collection</b>	142
16	<b>NORAH JONES</b> <small>A. JONES/IMP</small> <b>Come Away With Me</b>	<b>Come Away With Me</b>	6

Agilent Instruments (USA) defines the physical volume achieved through injection as the volume of eluent collected in the detector. Unlike most flow-based charts, cavity times are included in the Inertness and Swirlback charts. \* Adjusts with the greatest scales gain the most. \*\* Reporting Industry Anal.   
 Agilent (USA) defines volume for set shims of 500000 units (G05). † RIAA certification for set shims of 1 column (Platinum). ‡ RIAA certification for set shims of 10 million units (Diamond). †† Reporting Platinum or Diamond symbols indicate volume in multi-multiplex level. For board sets, and double boards with a scaling time of 100 minutes or more, the RIAA multiplies shims by the number of dual board pairs. RIAA Latin records: ††† Certification for set shims of 100,000 units (3Rx). †††† Certification of 300,000 units (Platinum). ††††† Certification of 600,000 units (Multi Platinum). \* Asterisk indicates very reliable. ENR used and set up by Agilent/ENR/MSI ©2007. ENR/MSI/Media, Inc. and Newkirk Science, Inc. All rights reserved.

#### THE BILLBOARD 200 A-Z (LISTED BY ARTISTS)

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## Over The Counter

Continued from page 51

"As Time Goes By . . . The Great American Songbook Volume II" arrives at No. 2 with an opener of 212,000 copies, handsomely beating his best previous Nielsen Sound-Scan week by almost 100,000.

His prior best came when the first standards package began at No. 4 with 115,000. That title, by the way, earns Greatest Gainer honors, advancing 95-46 (up 73%) thanks to hoopla over "As Time Goes By," including a stop on "The Oprah Winfrey Show."

That exposure also benefits Stewart's recent Warner Strategic Marketing anthology, which more

than doubles its prior-week sales to re-enter at No. 125. But that company's big noise this week belongs to a hits package by another veteran act, as the **Eagles** land at No. 3 with 162,000 copies.

The new Stewart and Eagles sets each end up with larger openers than their first-day numbers seemed to indicate. The former, in fact, bolstered by a strong showing at Costco stores, falls less than 13,000 units shy of chart leader **Clay Aiken**, who has a second-week dip of 63%.

A younger artist also posts a larger week than her first-day sales had suggested, as another Winfrey guest, **Mandy Moore**, enters at No. 14. Although she has had two other SoundScan weeks larger than this 53,000-unit start, this is a higher Billboard 200 peak than

her three earlier albums saw, beating the No. 21 crest her sophomore album earned in 2000.

**NEW KIDS IN TOWN:** Three developing acts make splashy debuts, as hip-hopper **Loon**, R&B singer **Marques Houston** and rock band **Something Corporate** all debut in

Opening at No. 6 (80,000) with his debut album, Loon has bubbled



on radio's radar for a while. He has appeared on no less than eight singles that reached Hot R&B/Hip-Hop Singles & Tracks, including cuts by 3LW, Lyric, Toni Braxton, LSG and his label's founder, P. Diddy.

Loon's current single, "Down for Me," has a radio audience of 16 million at No. 28 on Hot R&B/Hip-Hop Single & Tracks.

**Marques Houston** debuts at 18 with his "MH" set (51,000). While this is Houston's solo bow, he previously was with the R&B act **Imx** (formerly **Immature**). Houston first charted as a solo artist earlier this year with the single "That Girl," through T.U.G./A&M/Interscope. Since then, however, Houston shifted to T.U.G./Elektra. His latest track, the R. Kelly-produced "Clubbin'," is at No. 12 on Hot R&B/Hip-Hop Singles & Tracks, with 30 million in audience.

Something Corporate's third effort, "North" (No. 24, 41,500

units), earns the band its best sales week ever.

Its last album, "Leaving Through the Window," started with 12,000 copies in May 2002.

A release-week visit to "Jimmy Kimmel Live" and MTV2's "New Faces of Rock" and "Advanced Warning" programming helped build Something's awareness, as did a summer tour with **311**.

**SMOKE RISES:** Smokie Norful is two for two on Top Gospel Albums, earning his second No. 1 there.

The new "Smokie Norful: Limited Edition" also reaches higher ground on Top R&B Hip-Hop Albums (No. 24) and The Billboard 200 (No. 90) than his first album achieved. "I Need You Now" peaked at No. 26 on the former, No. 154 on the latter.

*Additional reporting by Keith Caulfield in Los Angeles.*



## Billboard® TOP POP® CATALOG™

Saves data compiled by Nielsen SoundScan				Nielson SoundScan		Title	
LAST WEEK		THIS WEEK		LAST WEEK		THIS WEEK	
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Catalog albums are 2-year-old titles that have fallen below No. 100 on *The Billboard* 200 or re-issues of older titles that appeared in the top 100 of *The Billboard* 200. If a Hottestovers title reaches that level, it and the act's subsequent releases gain this week. **\* Recording Industry Assn. of America (RIAA)** certification for net shipment of 500,000 for limited sets, and double albums with a running time of 100 minutes or more, the RIAA multiplies shipments by 1.5 for tape prices, and CD prices for BMG and WEA labels, are suggested lists. Tape prices marked EQ, and all other CD

## Billboard® TOP HEATSEEKERS®

LAST WEEK	WEEKS ON CHART	Sales data compiled by Nielsen SoundScan		Artist	Album	Distribution Label	Title
				<b>NUMBER 1</b>		2 Weeks At Number 1	
1	1			FOUNTAINS OF WAYNE	Wellcome Interstate Managers		
2	1			<b>HOT SHOT DEBUT</b>			
3	4	5		<b>\$ GREATEST GAINER \$</b>			
4	5			JOSS STONE	The Soul Sessions (EP)		
5	12			THREE DAYS GRACE	Three Days Grace		
6	1			BASEMENT JAXX	Kish Kesh		
7	2	—		JOSH TURNER	Long Black Train		
8	7	10		JUANES •	Un Dia Normal		
9	3	2		DWELE	Subject		
10	—			VICENTE Y ALEJANDRO FERNANDEZ	En Vivo: Anteo Por Ultimo Vez		
11	6	3		DAVE KOZ	Saxophonix		
12	—			SIN BANDERA	De Viaje		
13	9	11		DAMEN RICE	O		
14	5	15		STORY OF THE YEAR	Page Avenue		
15	22	19		GAVIN DEGRAW	Chariot		
16	—			BANDA EL RECORDO	Por Ti		
17	14			DOPE	Group Therapy		
18	17	14		CASTING CROWNS	Casting Crowns		
19	15	20		SMOKIE NORFUL	I Need You Now		
20	18	13		BILLY CURRINGTON	Billy Currington		
21	13	17		JOSH KELLEY	For The Ride Home		
22	20	8		BERNIE WILLIAMS	The Journey Within		
23	26	23		ALEJANDRO SANZ	No Es Lo Mismo		
24	—			LUCKY BOYS CONFESSION	Commitment		
25	14	1		THE EARLY NOVEMBER	The Room's Too Cold		
26	29	—		THE DARKNESS	Permission To Land		
27	11	7		HIEROGLYPHICS	Full Circle		
28	—			GRANDPABOY	Deed Man Shake		
29	19	18		ZOEGRIL	Different Kind Of Free		
30	23	22		RHIAN BENSON	Gold Coast		
31	16	27		KINGS OF LEON	Youth & Young Manhood		
32	35	32		SHERRIE AUSTIN	Streets Of Heaven		
33	25	16		CASSANDRA WILSON	Glimoured		
34	—			ZEBRAHEAD	MFZB		
35	12	24		HOT HOT HOT	Make Up The Breakdown		
36	—			VICKIE WYANAM	Bringing It All Together		
37	24	29		BILLY TALENT	Billy Talent		
38	40			ROBERT RANDOLPH & THE FAMILY BAND	Unidentified		
39	36	31		CHRIS BOTTI	A Thousand Kisses Deep		
40	—			BIG NO. 1	Only The Strong		
41	38	38		AKWID	Proyecto Algod		
42	—			THE FORMAT	Interventions And Lullabies		
43	39	30		LOS BUKIS	25 Jeyes Musicales		
44	33			SHELLEY LYNNE	Identity Crisis		
45	37	—		LOS RIEBERLOS DEL NORTE	Abriendo Caminos		
46	41			SENSES FALL	From The Depths Of Dreams (EP)		
47	33	26		MY MORNING JACKET	It Still Moves		
48	45			JEREMY CAMP	Stay		
49	28	—		MARK SCHULTZ	Stories & Songs		
50	49	50		TAKING BACK SUNDAY	Tell All Your Friends		
				LOS ORIGINALES DE SAN JUAN	La Historio		

[illegible]Billboard • TOP INDEPENDENT ALBUMS For

		Sales date compiled by Nielsen SoundScan		Title
COUNTRY DATE ADDED	ARTIST # SONGS / NUMBER OF DISTRIBUTING LABEL	#		
	<b>#1</b>	<b>NUMBER 1</b>		
1 3	LIL JON & THE EAST SIDE BOYZ ~ Kings Of Crunk	2 Weeks At Number 1		
2 2	ZPAC ~ Nu-Max Classics			
6 9	\$ GREATEST GAINER \$ MANNHEIM STEAMROLLER ~ Hollabonem			
4 4	YING YANG TWINS ~ Me & My Brother			
3 1	VENUSJUNGST ~ Seasons			
	<b>#2</b>	<b>HOT SHOT DEBUT #2</b>		
	THE SHINIS ~ Chutes Too Narrow			
	ANTI FLAG ~ The Terror State			
5 -	VARIOUS ARTISTS ~ Just Because I'm A Woman: Songs Of Dirty Partner			
7 6	DIAMOND CONFESSIONAL ~ A Mark, A Mission, A Brand, A Scar			
8 7	WARREN ZEVON ~ The Wind			
	DEAD FIEZ ~ Turn Off The Radio The Hatbox Will Be Free Or Die Trying			
	JOE STRUMMER & THE MESCALEROS ~ Streetcore			
	PAUL WESTERBERG ~ Come Feel Me Tremble			
9 5	COHEED AND CAMELIA ~ In Keeping Secrets Of Silent Earth: 3			
	TURK ~ Raw & Uncut			
11 8	DEATH CAFE FOR CUTIE ~ Transluciscion			
	DOPE ~ Group Therapy			
13 13	SIMCHAI BOLTON ~ Vintage			
15 15	SIMPLY RED ~ Home			
	KING DIAMOND ~ The Puppet Master			
18 19	THE BLACK GROUP FEATURING NORAH JONES ~ New York City			
12 10	HIEROGLYPHICS ~ Full Circle			
	BRIAN SETZER ~ Nitro Burnin' Funny Daddy			
10 -	RAPHAEL SADIQ ~ All Hiss At The House Of Blues			
16 18	SOUNTRACK ~ Lost in Translation			
	GARDENABOY ~ Dead Man Shake			
17 16	ATMOSPHERE ~ Seven's Travels			
22 22	SHERIE AUSTIN ~ Streets Of Heaven			
23 16	SILK ~ Silktime			
	MONTTELL JORDAN ~ Life After Def			
	DELBERT MCCLINTON ~ Delbert McClinton Live			
19 17	SAVES THE DAY ~ Reverie			
	ZEBRAHEAD ~ MFZB			
14 21	HOT HOT HOT ~ Make Up The Breakdown			
	BIG NOYD ~ Only The Strong			
24 -	GANGSTA BOO ~ Enquiring Minds II: The Soap Opera			
26 -	LOUIE DEVITO ~ Louie DeVito Presents: Ultra-Dance 4			
27 30	NICKEL CREEK ~ This Side			
20 14	SOUNDTRACK ~ Underworld			
31 35	TAKING BACK SUNDAY ~ Tell All Your Friends			
34 31	THE POSTAL SERVICE ~ Give Up			
49 -	THE HT CREW ~ Dream's Famous: Ultimate Hallowsen Party Music			
25 20	PAUL VAN DYKE ~ Reflections			
36 32	INTERPOL ~ Turn On The Bright Lights			
	THE STILLIS ~ Logic Will Break Your Heart			
21 11	ROBERT EARL KEENE ~ Farm Fresh Onesies			
28 78	VARIOUS ARTISTS ~ Get The Blues Vol. 2			
	YO LA TENGO ~ Today Is The Day! (EP)			
42 -	PANCHO BARRAZA ~ Les Romanicas De Pancho Barraza			
33 27	AESOP ROCK ~ Bozeeko Toath			

performers chart has the best-selling albums by new and developing artists, defined as those who have never dependent distribution, including those that are fulfilled via major branch distributors. ■ Albums with the greatest sales units (Diamond) Numerical following Platinum or Diamond symbol indicates album's multi-platinum level: 100 units (Platinum), 250,000 units (Multi-Platinum) Asterisk indicates vinyl LP is available. Most indicators past or present HotWeek title © 2003 VNU Business Media, Inc., and Northern SoundScan, Inc. All

LAST WEEK	Date first compiled by		Nielson SoundScan	Title
	ARTIST	IMPORT & NUMBER OF DISTRIBUTING LABEL		
		1987 NOVEMBER 1 1987	8 Weeks	1
2	<b>SOUNDTRACK</b>	Martin Scorsese Presents The Blues: <i>Get On The Blues</i>		
3	<b>VARIOUS ARTISTS</b>			
4	<b>STEVE STAY VAUGHAN</b>	<i>The Essential Blues By Vaughan for Double Discs</i>		
5	<b>JIMI HENDRIX</b>	Martin Scorsese Presents The Blues: <i>Jim! Hendrix</i>		
6	<b>JOHN MELLENCAMP</b>			
7	<b>STEVE RAY VAUGHAN</b>	Martin Scorsese Presents The Blues: <i>Steve Ray Vaughan</i>		
8	<b>SOUNDTRACK</b>	Martin Scorsese Presents The Blues: <i>A Musical Journey</i>		
9	<b>TYRONE DAVIS</b>			
10	<b>ERIC CLAPTON</b>	Martin Scorsese Presents The Blues: <i>Eric Clapton</i>		
11	<b>MUDDY WATERS</b>	Martin Scorsese Presents The Blues: <i>Muddy Waters</i>		
12	<b>SUSAN TEDESCHI</b>			
13	<b>JOE BONAMASSA</b>			
14	<b>KEEL</b>	Martin Scorsese Presents The Blues: <i>Keel</i>		
15	<b>ROBBEN FORD</b>			
16	<b>SON HOUSE</b>	Martin Scorsese Presents The Blues: <i>Son House</i>		

LAST WEEK	Sales data compiled by		Nielson SoundScan
	ARTIST	WEEKLY SALES	
	NUMBER 1		50 Weeks At Number 1
1	SEAN PAUL & DAVID NAVARRO "I WANNA BE LIKE YOU" (MCA)	Daddy Rock	
2	VARIOUS ARTISTS "RED STAR SOUNDS PRESENTS DJ JAMERICA'S THE GREATEST HITS OF THE 80'S" (MCA)	Red Star Sounds Presents DJ Jammerica's The Greatest Hits Of The 80's	
3	VARIOUS ARTISTS "REGGAE GOLD 2001" (Jive)	Reggae Gold 2001	
4	WAYNE WONDER "I'VE GOT A FEELING" (A&M)	No Holding Back	
5	BOB MARLEY & THE WAILERS "RACE TO NOWHERE" (World Circuit/Nonesuch)	Bob Marley & The Wailers Live At The Ritz	
6	VARIOUS ARTISTS "RACIA JAZZ" (World Circuit/Nonesuch)	Rasta Jazz	
7	ZIGGY MARLEY "MUSIC IS MY FRIEND" (World Circuit/Nonesuch)	Dragnasty	
8	SIZELLA "DEEpest THINGS" (Jive)	Deepest Things	
9	SHAGGY & "HOTTEST VIBES" (Jive)	Lucky Day	
10	SIZELLA "RISING TO THE OCCASION" (Jive)	Rise To The Occasion	
11	JULIAN MARLEY "A TIME & PLACE" (World Circuit/Nonesuch)	A Time & Place	
12	BRUNO BANTON "FRIENDS FOR LIFE" (World Circuit/Nonesuch)	Friends For Life	
13	VARIOUS ARTISTS "THE BIGGEST REGGAE DANCEHALL ANTHEMS 2001" (Jive)	Reggae (Biggest Dancehall Anthems 2001)	
14	BOB MARLEY AND THE WAILERS "LEGEND (DELUXE EDITION)" (World Circuit/Nonesuch)	Legend (Deluxe Edition)	
15	EASY STAR ALL-STAR "OUT OF THE MONSTER" (World Circuit/Nonesuch)	Out Of The Monster	

LAST WEEK		Radio data compiled by  Nielsen SoundScan		Title	
ARTIST		IMPACT & NUMBER/CONTRIBUTING LABEL		WEEKS AT NO. 1	
1	VARIOUS ARTISTS	1	NUMBER 1	3 Weeks At No. 1	Celtic Circle
2	SOUNDTRACK	2			Band H Like Becken
3	THE CHEIFTEANS	3			Further Down The Old Plank Road
4	CESARIA EVORA	4			Voz D'Amor
5	SOUNDTRACK	5			Frida
6	ANTHONY KEATING/JOHN TYNAN/TYBAR WRIGHT	6			The Irish Tenors: We Three Kings
7	DANIEL O'DONNELL	7			Daniel O'Donnell & Friends
8	VARIOUS ARTISTS	8			Brazilian Groove
9	CIRQUE DU SOLEIL	9			Venhet
10	CAetano VELOSO	10			The Stars Of Coimbra Veloso
11	SOUNDTRACK	11			Amelie
12	ASTOR PIAZZOLLA	12			Astor Piazzolla Remixed
13	VARIOUS ARTISTS	13			Chill: Brazil 2
14	DANIEL O'DONNELL	14			The Daniel O'Donnell Show
15	PANJABI MC	15			Browns

LAST WEEK THIS WEEK		Sales data compiled by Nielsen SoundScan		Title
ARTIST		ALBUM & NUMBER OF RECORDING LABEL		
		1 2 3 4 5 6 7 8 9 10 11 12		8 Weeks At Number 1
1	2	MERCYME	THE REDEMPTION (COLUMBIA)	Almost There
1	3	VARIOUS ARTISTS	PROUDLY PRESENTS THE WASHINGTON COUNTY MUSIC AWARDS	WOW Hits 2004
5	5	SMOKE NORFOLK	LOSERS (REPRISE)	Smoke Norfolk: Unleashed Edition (EP)
5	5	STACIE ORRICO	LOVE (SONY MUSIC DISCOVERY)	Stacie Orrico
6	7	SWITCHCOT	THE REDEMPTION (COLUMBIA)	The Redemption
7	1	MICHAEL W. SMITH	WARRIOR (UNIVERSAL)	The Second Decade: 1983-2003
3	1	CELE WINANS	CULTURAL CATALYST (UNIVERSAL)	Throne Room
8	6	VARIOUS ARTISTS	A TOTAL WORSHIP EXPERIENCE VOL. 2 (SONY MUSIC DISCOVERY)	Worship Together: I Could Sing Of Your Love Forever
10	12	MERCYME	THE REDEMPTION (COLUMBIA)	Smoke Norfolk
11	26	JIM BRICKMAN	WARRIOR: HIS NEW VOYAGE (UNIVERSAL)	Warrior
12	19	VARIOUS ARTISTS	LOSERS (REPRISE)	WOW Worship: Unleashed
13	9	VARIOUS ARTISTS	WARRIOR (UNIVERSAL)	Worship: A Total Worship Experience, Vol. 2
13	11	CASTING CORVENS	BEACH TIME (REPRISE)	Casting Corvens
14	8	JUMPS	UNION (REPRISE)	Accelerate
19	15	THIRD DAY	FEELING YOUR LOVE (SONY MUSIC DISCOVERY)	Offerings II: All I Have Is You
22	21	RANDY TRAVIS	JOHN D. RAMONER MUSIC: WARRIOR (COLUMBIA)	True And Shallow
20	17	NEWSBOYS	UNION (REPRISE)	Adoration: The Worship Album
18	13	ZOE GIRL	UNION (REPRISE)	Different Kind Of Free
11	14	AMY GRANT	THE REDEMPTION (COLUMBIA)	Simple Things
24	18	VARIOUS ARTISTS	A TOTAL WORSHIP EXPERIENCE VOL. 2 (SONY MUSIC DISCOVERY)	Worship: A Total Worship Experience
25	24	ROBERT RANDOLPH & THE FAMILY BAND	LOVE WARRIOR (SONY MUSIC DISCOVERY)	Unleashed
34	22	DAVID CROWDER BAND	THE REDEMPTION (COLUMBIA)	Blissnote
30	21	GATHER VOCAL BAND	SPINNING DISCOVERY	A Decade
30	21	VARIOUS ARTISTS	WARRIOR (UNIVERSAL)	Worship 4: Worship: Platforms
37	37	KIRBY CAMP	THE REDEMPTION (COLUMBIA)	Story
32	27	MARK SCHULTZ	WARRIOR (UNIVERSAL)	Stories & Songs
33	20	PASSION WORSHIP BAND	UNION (REPRISE)	Secret Revelations: Songs From Day 82
31	25	JOHN TESH	LOVE (SONY MUSIC DISCOVERY)	A Deeper Faith
31	25	HELENT K.	UNION (REPRISE)	Two Letters Don't Make A Right
73	16	DARLENE ZSCHECH	EXTRAVAGANT: WARRIOR (UNIVERSAL)	Kiss Of Heaven
73	16	BIG DADDY WEAVE	WARRIOR (UNIVERSAL)	Prayers Of Grace
35	38	KJ-52	UNION (REPRISE)	It's Providence: Live From The Road
35	38	SUPERCHIEF	UNION (REPRISE)	Reverence
40	34	AVALON	SPINNING DISCOVERY	The Very Best Of Avalon: Testify To Love
36	30	FPH	UNION (REPRISE)	Testify To Love
37	29	VARIOUS ARTISTS	WARRIOR (UNIVERSAL)	Hillsong Hope Live: Worship
37	29	MICHAEL W. SMITH	WARRIOR (UNIVERSAL)	Worship: Again
38	35	VARIOUS ARTISTS	FOR SPECIAL MATTERS: THE LIVE REDEMPTION	Worship Together: Be Glorified
38	35	DOYNE MCGILLIARA	WARRIOR (UNIVERSAL)	Dooyne McGilliara
38	35	BYRON CAGE	SONS OF CATHARIS (REPRISE)	Byron Cage

LAST WEEK	2-WEEK ADO	Same data compiled by Nielsen SoundScan		Title
		ARTIST <small>AWARDS &amp; NUMBER/CONTRIBUTING LABEL</small>	THE NUMBER 1'S	
		<b>SMOKE NORFOLK</b> <small>(NEW ENTRY) [RCA]</small>	<b>Smoke Norfolk Limited Edition (EP)</b>	1 Week At Number 1
1	1	<b>SOUNDTRACK</b> <small>ALLICE WALKER/COLUMBIA MONSIEUR MUSIC</small>	<b>The Fighting Temptations</b>	
2	2	<b>CECE WINANS</b> <small>PERFECT10/COPIE MUSIC/RED-ROCK MUSIC</small>	<b>Throne Room</b>	
3	3	<b>SMOKE NORFOLK</b> <small>(NEW ENTRY) [RCA]</small>	<b>I Need You Now</b>	
		<b>THE GREATEST GAINERS</b>		
5	4	<b>VICKIE WINANS</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Bridges &amp; All Together</b>	
6	4	<b>VARIOUS ARTISTS</b> <small>100% BLACK MUSIC/BLACK PANTHER PARTY/RESONANCE</small>	<b>100% Black Music</b>	
7	7	<b>DONOVAN McCLURE</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Donovan McClure</b>	
9	10	<b>BYRON CAGE</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Byron Cage</b>	
8	6	<b>SHIRLEY CAESAR</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Shirley Caesar And Friends</b>	
10	9	<b>BISHOP PAUL S. MORTON</b> <small>100% BLACK MUSIC/BLACK PANTHER PARTY/RESONANCE</small>	<b>The Robert D. Morton Project</b>	
10	9	<b>KARL FRANKLIN</b> <small>100% BLACK MUSIC/BLACK PANTHER PARTY/RESONANCE</small>	<b>The Robert D. Morton Project</b>	
11	11	<b>NATALIE WILSON &amp; SOP</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>The Good Life</b>	
15	11	<b>TONY HIBBERT II</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>His Presence</b>	
12	15	<b>MARYIN SAPP</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Diary Of A Woman</b>	
13	13	<b>EDDIE RUTH BRADFORD</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Too Close To The Mirror</b>	
13	12	<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHORUS</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Family Affair: Live In Los Angeles Music Hall</b>	
16	16	<b>RICHARD SMALLWOOD</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>The Prince &amp; Whispers Songs Of Richard Smallwood</b>	
17	17	<b>DOTTIE PEOPLES</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Church Of The People</b>	
14	14	<b>SHIRLEY CAESAR</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Greatest Gospel Hits</b>	
14	14	<b>FRED HAMMOND</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Nothing But The Hits</b>	
20	24	<b>BRODERICK &amp; BICE</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Power Of Worship</b>	
17	17	<b>THE V.L.P. MUSIC AND ARTS SEMINAR PRESENTS JOHN P. KEE</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Get To The Point</b>	
18	18	<b>DESTRICK HADDON</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Lost And Found</b>	
22	20	<b>GARY L. WYATT</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>I Love You</b>	
21	21	<b>JAMES BIGNON &amp; THE DELIVERANCE MASS CHORUS</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Stand &amp; Sing</b>	
22	20	<b>THE BORN AGAIN MASS CHORUS</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>CoCo Winans Presents The Born Again Church Chorus</b>	
28	26	<b>TERES &amp; CAICOS MASS CHORUS</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Behold! Live In Chicago</b>	
28	26	<b>LEE WILLIAMS AND THE SPIRITUAL Q.C.'S</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>High In Time</b>	
26	23	<b>VIRTUE</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>High In Time</b>	
		<b>HEZEKIAH WALKER &amp; THE LOVE FELLOWSHIP CRUSADE CHORUS</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Hezekiah Walker &amp; The Love Fellowship Chorus Singing For The Masses</b>	
4	—	<b>VARIOUS ARTISTS</b> <small>100% BLACK MUSIC/BLACK PANTHER PARTY/RESONANCE</small>	<b>100% Black Music</b>	
4	—	<b>LAMAR CAMPBELL</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Letting The Gospel Speak Through His Songs</b>	
21	21	<b>MARY MARTY</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Conversations Of A Worshipper</b>	
21	21	<b>LISA MCCLENDON</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Solo Moments</b>	
24	24	<b>DONALD LAWRENCE &amp; THE TRICITY SINGERS</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Get Your Life Experience</b>	
36	36	<b>RENEE SPEARMAN</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>The Percy Bay Experience</b>	
36	36	<b>GARY ANGLIN AND THE VOICES OF CCM</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Gary Anglin And The Voices Of CCM</b>	
37	39	<b>JOHNNY MO</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>A New Direction</b>	
37	39	<b>DARWIN HOSS</b> <small>(LAST WEEK'S NUMBER 1) [RCA]</small>	<b>Broken</b>	





# Charts

## 'Who Wouldn't Wanna Be' At No. 1

Australian **Keith Urban** snares his third No. 1 on Hot Country Singles & Tracks as "Who Wouldn't Wanna Be Me" takes the second-largest gain on the chart (up 374 detections) and rises 2-1. While his solo debut, "It's a Love Thing," stalled at No. 18 in February 2000, Urban has now amassed six consecutive top five singles. Prior to this output, Urban charted twice as lead singer of **the Ranch** in 1997 and 1998.

When he first topped the chart in February 2001, Urban became the first foreign-born male artist to crown the country list in 17 years (see [Chart Beat, page 51](#)). Meanwhile, it

looks like the wait continues for chart watchers who are eager to see a solo female atop the country chart. After peaking at No. 3 last issue, **Martina McBride's** "This One's for the Girls" slips to No. 5.

McBride was the last solo female to take top honors when "Blessed" led for two weeks starting in the March 30, 2002, issue (*Billboard*, July 5).

**IT TAKES TWO:** "Change Clothes" by Jay-Z becomes the second-highest entry of the year on Hot R&B/Hip-Hop Singles & Tracks.

coming in as the Hot Shot Debut at No. 30 with 14.5 million listener impressions. Jay-Z falls just shy of the No. 26 debut of his collaboration with **Beyoncé**, "Crazy in Love," which hit that mark in May.

Further down the chart, both artists debut with other titles. A second track from Jay-Z's forthcoming "The Black Album," "What More Can I Say," bows at No. 48, while Beyoncé enters at No. 62 with "Me, Myself and I."

giving the group two songs within the top 10 of the chart for the second time this year, as "Faint" slips to No. 6.

In the July 5 issue, "Faint" and "Somewhere I Belong" were in the top 10 simultaneously. The last act to accomplish this feat before Linkin Park was **Red Hot Chili Peppers**, which did it for three straight weeks in October 2002 with "By the Way" and "The Zephyr Song."

Continuing the dual top 10 theme, Geffen Records has two tracks in the top 10 on the Modern chart for the first time since it split from Interscope's promotion department and merged with MCA earlier this year (*Billboard*, June 21). **Puddle of Mudd's** "Away From Me" moves 14-10 and joins **Blink-182's** "Feeling This," which holds at No. 8.

As a promotion label, Geffen last had two top 10 Modern tracks in the April 26, 1997, issue: **Venusa Salt's** "Volcano Girls" at No. 8 and **Beck's** "The New Pollution" at No. 9. Geffen's promotion efforts were absorbed by Interscope's in 1999.

As an imprint, Geffen had two top 10 tracks as recently as January with Nirvana's "You Know You're Right" and Puddle of Mudd's "She Hates Me."

**BACK TO SCHOOL:** G-Unit, which consists of 50 Cent, Lloyd Banks, Young Buck and the incarcerated Tony Yayo, earns Greatest Gainer/Airplay on both The Billboard Hot 100 and Hot R&B/Hip-Hop Singles & Tracks with "Stunna"

101." The track more than doubles its audience on both Hot R&B/Hip-Hop Airplay and Hot 100 Airplay with gains of 8 million and 12.5 million listener impressions, respectively. It is

the first single from "Beg for Mercy," which retails Nov. 14.


*Additional reporting by Anthony  
Colombo in New York.*


	<h1>Predictor</h1>	
<b>NEW RELEASES</b>	<b>WEEKEND TOP 40</b>	<b>WEEKEND TOP 40</b>
<b>* CHRISTINA AGUILERA</b> <i>The Voice Within</i> <b>78.3</b>	<b>NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL</b>	<b>NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL</b> <b>NO NEW SONGS SHOWN</b> <b>TOP 10 CALLOUT POTENTIAL THIS WEEK</b>
<b>RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL</b>	<b>RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL</b>	<b>RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL</b>
<b>1 LINKIN PARK</b> <i>Made Deeper</i> <b>88.3</b>	<b>1 ASHANTI</b> <i>Return of the Queen</i> <b>76.2</b>	<b>1 ASHANTI</b> <i>Return of the Queen</i> <b>76.2</b>
<b>2 DASHBOARD CONFIDENTIAL</b> <i>Ready Don't Hide</i> <b>80.0</b>	<b>2 REVEREND &amp; THE CREW  <i>Know Your Place</i> <b>76.0</b> </b>	<b>2 REVEREND &amp; THE CREW  <i>Know Your Place</i> <b>76.0</b> </b>
<b>3 MICHAEL FRANKCHIE</b> <i>Breakin' Another Bottle</i> <b>79.5</b>	<b>3 KELLY</b> <i>It's the Name of Love (Revisited)</i> <b>73.8</b>	<b>3 KELLY</b> <i>It's the Name of Love (Revisited)</i> <b>73.8</b>
<b>4 COLDPLAY</b> <i>Speed of Sound</i> <b>76.0</b>	<b>4 NELY</b> <i>Unleash the Beast</i> <b>72.7</b>	<b>4 NELY</b> <i>Unleash the Beast</i> <b>72.7</b>
<b>5 LIZ PHAIR</b> <i>When Love Takes Over</i> <b>74.2</b>	<b>5 SEAN PAUL</b> <i>The Skill to Love with You</i> <b>68.0</b>	<b>5 SEAN PAUL</b> <i>The Skill to Love with You</i> <b>68.0</b>
<b>NICK LACHEY</b> <i>When Love Takes Over</i> <b>73.0</b>	<b>6 WYCEOLF JEAN</b> <i>Party to Dangerous Rhythms</i> <b>68.0</b>	<b>6 WYCEOLF JEAN</b> <i>Party to Dangerous Rhythms</i> <b>68.0</b>
<b>7 SARAH McLACHLAN</b> <i>Fallin' Awake</i> <b>72.4</b>	<b>7 DMX</b> <i>Get It On the Floor ( remix)</i> <b>65.0</b>	<b>7 DMX</b> <i>Get It On the Floor ( remix)</i> <b>65.0</b>
<b>ADULT TOP 40</b>	<b>ADULT TOP 40</b>	<b>MODERN ROCK</b>
<b>NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL</b>	<b>NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL</b>	<b>NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL</b>
<b>* CHRISTINA AGUILERA</b> <i>The Voice Within</i> <b>75.5</b>	<b>NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL</b>	<b>NEW RELEASES WITH TOP 10 CALLOUT POTENTIAL</b> <b>NO NEW SONGS SHOWN</b> <b>TOP 10 CALLOUT POTENTIAL THIS WEEK</b>
<b>RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL</b>	<b>RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL</b>	<b>RECENTLY TESTED SONGS WITH TOP 10 CALLOUT POTENTIAL</b>
<b>1 SPANIA TWAIN</b> <i>Forever and the Always</i> <b>76.2</b>	<b>1 REVIS</b> <i>Seven</i> <b>85.4</b>	<b>1 REVIS</b> <i>Seven</i> <b>85.4</b>
<b>2 MICHAEL McDONALD</b> <i>Don't No Mountain High Enough</i> <b>75.0</b>	<b>2 DISGUISE</b> <i>I Am the Highway</i> <b>79.4</b>	<b>2 DISGUISE</b> <i>I Am the Highway</i> <b>79.4</b>
<b>3 TERRY CRITCHIE</b> <i>There's Got to Be More to Love</i> <b>72.6</b>	<b>3 CHEVELLE</b> <i>Closure</i> <b>75.0</b>	<b>3 CHEVELLE</b> <i>Closure</i> <b>75.0</b>
<b>4 HOWIE D'URRICO</b> <i>Perfect Time of the Day</i> <b>72.3</b>	<b>4 KID ROCK</b> <i>Hard Love</i> <b>68.0</b>	<b>4 KID ROCK</b> <i>Hard Love</i> <b>68.0</b>
<b>5 JAMIE MRAZ</b> <i>When Love Takes Over</i> <b>68.8</b>	<b>5 SAMBLE EMPT</b> <i>Soul</i> <b>66.4</b>	<b>5 SAMBLE EMPT</b> <i>Soul</i> <b>66.4</b>
<b>6 WHEN I Look to the Sky <b>68.8</b> </b>	<b>6 311</b> <i>Behind the Enemy Side</i> <b>65.0</b>	<b>6 311</b> <i>Behind the Enemy Side</i> <b>65.0</b>
<b>7 TRUSTER</b> <i>When Love Takes Over</i> <b>68.8</b>		
<b>8 GUN</b> <i>When Love Takes Over</i> <b>68.8</b>		

Songs are listed ordered by **Popularity** using multiple listeners and a nationwide sample of carefully picked music consumers. Songs are rated on a 1-5 scale; final results are based on weighted positives. Songs with a score of 4.0 or more are judged to have top "W" cultist potential, although that benchmark number can fluctuate based on the strength of available music. New Releases are songs that have been recently released to or by their respective formats. Recently Tested Songs are the songs tested during the past month with the highest scores.

NOVEMBER 2003		MAINSTREAM TOP 40™	
Billboard		Nirvana Broadcast Data Systems	
WEEKS ON CHART	LAST WEEK	TITLE	ARTIST
		TITLE IMPRINT PROMOTION LABEL	
1	2	Baby Boy	Destiny F. F. (RCA)
2	3	Hush Without You	Sheryl Crow (Capitol)
3	1	Sheena to Surrender	Sheena Easton (Capitol)
4	8	It's Not You & I	Donna Summer (Capitol)
5	6	Harder to Breathe	Destiny F. F. (RCA)
6	7	Stacy's Men	Stacy Lattisporo (Capitol)
7	9	Reinhardt	Reinhardt (Capitol)
8	5	Can't Hold Us Down	Destiny F. F. (RCA)
9	10	Where Is the Love?	Black Eyed Peas (A&M)
10	11	When the Game Starts to Lull	Black Eyed Peas (A&M)
11	13	Me Against the Music	Britney Spears (Jive)
12	14	Suga Suga	Destiny F. F. (RCA)
13	15	Get Low	Destiny F. F. (RCA)
14	21	Hey You	Destiny F. F. (RCA)
15	20	No Surrender	Destiny F. F. (RCA)
16	17	Trunkin'	Destiny F. F. (RCA)
17	18	Why Can't I	Destiny F. F. (RCA)
18	12	My Love Is Like... Wo	Destiny F. F. (RCA)
19	25	Bright Lights	Destiny F. F. (RCA)
20	19	Into You	Destiny F. F. (RCA)

NOVEMBER 8 2003		RHYTHMIC Billboard TOP 40	
LAST WEEK		Northern Broadcast Data Systems	
	TITLE	ARTIST (IMPACT PROMOTION LABEL)	
1	Baby Boy	T.I. (A&M)	
2	Holiday In	The Roots (Jive)	
3	Save Save	Sade (Epic)	
4	Stand Up	The Roots (Jive)	
5	Get Low	Lil' Jon & The East Side Boyz (A&M)	
6	Don't Stop	The Roots (Jive)	
7	The Way You Move	The Roots (Jive)	
8	Shake Ya Tailfeather	The Roots (Jive)	
9	Don't Stop, Wheet! 3	The Roots (Jive)	
10	Right Thru	The Roots (Jive)	
11	Wet Da Head Go	The Roots (Jive)	
12	Run On Da	The Roots (Jive)	
13	P.I.M.P.	The Roots (Jive)	
14	Hey! Hey!	The Roots (Jive)	
15	Frontin'	The Roots (Jive)	
16	If I Can't	The Roots (Jive)	
17	Put Ya Dimes	The Roots (Jive)	
18	Into You	The Roots (Jive)	
19	Rainy (Dying To Live)	The Roots (Jive)	

NOVEMBER 8, 2003		Billboard		ADULT TOP 40™		 Stations Broadcast Data System	
	LAST WEEK		TITLE	ARTIST (IMP/PROD/MA)	WEEKS ON CHART		
1	1	1	Who's Your Favorite?	THE J. J. WARE BAND	1		
2	5	2	Why Don't You & I	THE J. J. WARE BAND	1		
3	17	3	Who's Your Favorite?	THE J. J. WARE BAND	1		
4	1	4	Bright Lights	THE J. J. WARE BAND	1		
5	2	5	Who's Your Favorite?	THE J. J. WARE BAND	1		
6	8	6	Who's Your Favorite?	THE J. J. WARE BAND	1		
7	3	7	Who's Your Favorite?	THE J. J. WARE BAND	1		
8	4	8	Who's Your Favorite?	THE J. J. WARE BAND	1		
9	10	9	Who's Your Favorite?	THE J. J. WARE BAND	1		
10	11	10	Who's Your Favorite?	THE J. J. WARE BAND	1		
11	12	11	Who's Your Favorite?	THE J. J. WARE BAND	1		
12	13	12	Who's Your Favorite?	THE J. J. WARE BAND	1		
13	14	13	Who's Your Favorite?	THE J. J. WARE BAND	1		
14	15	14	Who's Your Favorite?	THE J. J. WARE BAND	1		
15	16	15	Who's Your Favorite?	THE J. J. WARE BAND	1		
16	17	16	Who's Your Favorite?	THE J. J. WARE BAND	1		
17	18	17	Who's Your Favorite?	THE J. J. WARE BAND	1		
18	19	18	Who's Your Favorite?	THE J. J. WARE BAND	1		
19	20	19	Who's Your Favorite?	THE J. J. WARE BAND	1		
20	21	20	Who's Your Favorite?	THE J. J. WARE BAND	1		

NOVEMBER 8 2003		ADULT CONTEMPORARY	
Billboard		 Nashville Sound System	
LAST WEEK	TITLE	ARTIST / IMPRINT / PROMOTION / LABEL	
1	Drift Away	Darius Rucker / Warner Bros. Nashville	
2	Forever And For Always	Darius Rucker / Warner Bros. Nashville	
3	Unusual	Darius Rucker / Warner Bros. Nashville	
4	Callin' All Angels	Darius Rucker / Warner Bros. Nashville	
5	I Can Only Imagine	Darius Rucker / Warner Bros. Nashville	
6	Big Yellow Taxi	Darius Rucker / Warner Bros. Nashville	
7	Have You Ever Been In Love	Darius Rucker / Warner Bros. Nashville	
8	Dance With My Father	Darius Rucker / Warner Bros. Nashville	
9	Sweetie	Darius Rucker / Warner Bros. Nashville	
10	Hey There Delia	Darius Rucker / Warner Bros. Nashville	
11	The Game Of Love	Darius Rucker / Warner Bros. Nashville	
12	H You're Not The One	Darius Rucker / Warner Bros. Nashville	
13	Hearts In The World	Darius Rucker / Warner Bros. Nashville	
14	Don't Know Why	Darius Rucker / Warner Bros. Nashville	
15	Can't Stop Loving You	Darius Rucker / Warner Bros. Nashville	
16	Peace (Where The Heart Is)	Darius Rucker / Warner Bros. Nashville	
17	You Raise Me Up	Darius Rucker / Warner Bros. Nashville	
18	Saved By Your Side	Darius Rucker / Warner Bros. Nashville	
19	The First Cut Is The Deepest	Darius Rucker / Warner Bros. Nashville	
20	When I Fall In Love	Darius Rucker / Warner Bros. Nashville	

NOVEMBER 8 2003		MODERN ROCK™	
THIS WEEK	LAST WEEK	TITLE	ARTIST (IMPACT/PROMOTION LABEL)
1	1	<b>Weak And Powerful</b>	THE STONE ISLANDS
2	3	<b>So Far Away</b>	THE STONE ISLANDS
3	2	<b>Still Frenzy</b>	THE STONE ISLANDS
4	11	<b>I Hate Leaving About You</b>	THE STONE ISLANDS
5	11	<b>No One Was Born Here</b>	THE STONE ISLANDS
6	3	<b>Faint</b>	THE STONE ISLANDS
7	4	<b>See-Through</b>	THE STONE ISLANDS
8	8	<b>Feeling This</b>	THE STONE ISLANDS
9	7	<b>The Hardest Button To Button</b>	THE STONE ISLANDS
10	14	<b>Answer From The Heart</b>	THE STONE ISLANDS
11	10	<b>Show Me How To Love</b>	THE STONE ISLANDS
12	7	<b>Gang Under</b>	THE STONE ISLANDS
13	12	<b>Will You</b>	THE STONE ISLANDS
14	13	<b>Are You Going To Be My Girl</b>	THE STONE ISLANDS
15	15	<b>Moment To Moment</b>	THE STONE ISLANDS
16	20	<b>12:33</b>	THE STONE ISLANDS
17	15	<b>Seminity</b>	THE STONE ISLANDS
18	16	<b>Seven Nation Army</b>	THE STONE ISLANDS
19	17	<b>Hands Down</b>	THE STONE ISLANDS
20	24	<b>Out Of Control</b>	THE STONE ISLANDS

Sampled from a national sample of data compiled by Nielsen Broadcast Data Systems. 116 monitoring stations; 40 AM rhythmic top 40, 40 adult contemporary and 36 modern rock are electronically monitored 24 hours a day, 7 days a week. Songs ranked by number of detections. Songs with an increase in detections over the previous week are highlighted regardless of chart position. Songs which were in the chart for the first time are bolded. All figures are preliminary and generally subject to revision. Songs that moved up or down more than 10 spots are labeled as An Act/Age Adult Contemporary are removed from the chart after 26 weeks. All live radio charts run at dealer locations in Arclay Monitor, BDU Information Network, and Billboard. \*Indicates title earned HotPro status in research data provided by Promoscan. © 2002, VNU Business Media, Inc. All rights reserved.



# NOVEMBER 8 2003 Billboard® HOT 100 AIRPLAY™

LAST WEEK	THIS WEEK	TITLE	ARTIST	LAST WEEK	THIS WEEK	TITLE	ARTIST	LAST WEEK	THIS WEEK	TITLE	ARTIST
1	1	Baby Boy	INNA	26	26	Peas That Catch	THE BLACK CROWES	53	59	It's My Life	NOAH
2	2	Stand Up	THE BLACK CROWES	27	15	Frontier	THE BLACK CROWES	59	63	Why Can't I	NOAH
3	3	Get Low	LAKE SHREVEPORT	30	30	Who Wishes? Women Be Me	THE BLACK CROWES	63	47	Read Your Mind	NOAH
4	4	Hold On	LAKE SHREVEPORT	31	33	Crazy's Mom	THE BLACK CROWES	63	63	Clap Back	NOAH
5	5	Dream	LAKE SHREVEPORT	32	38	Crazy In Love	THE BLACK CROWES	63	44	It's First Of Clock Somewhere	NOAH
6	6	Here Without You	LAKE SHREVEPORT	33	34	I Love This Bar	THE BLACK CROWES	64	52	Dance With My Father	NOAH
7	7	Rein On Me	LAKE SHREVEPORT	34	35	Where Is The Love?	THE BLACK CROWES	64	59	Cowboys Like Us	NOAH
8	8	Shake Ya Tailfeather	LAKE SHREVEPORT	35	34	Sunday	THE BLACK CROWES	64	58	So Yesterday	NOAH
9	9	Why Don't You & I	LAKE SHREVEPORT	36	42	Bright Lights	THE BLACK CROWES	64	53	My Love Is Like... Wo	NOAH
10	10	The Way We Move	LAKE SHREVEPORT	37	39	Calling All Angels	THE BLACK CROWES	64	60	Wash And Powderless	NOAH
11	11	Step In The Name Of Love	LAKE SHREVEPORT	38	36	Drift Away	THE BLACK CROWES	64	64	The First Girl Is The One	NOAH
12	12	Right Thru	LAKE SHREVEPORT	39	37	Tough Little Boys	THE BLACK CROWES	64	52	Real Good Man	NOAH
13	13	Saga Suga	LAKE SHREVEPORT	40	41	I Melt	THE BLACK CROWES	64	71	Hell Yeah	NOAH
14	14	Hey Ya!	LAKE SHREVEPORT	41	45	White Flag	THE BLACK CROWES	64	61	Heaven	NOAH
15	15	Unwell	LAKE SHREVEPORT	42	48	Me Against The Music	THE BLACK CROWES	64	65	Fallen	NOAH
16	16	Headstrong	LAKE SHREVEPORT	43	39	Then One For The Girls	THE BLACK CROWES	64	72	Perfect	NOAH
17	17	Harder To Breathe	LAKE SHREVEPORT	44	46	Human (Dying To Live)	THE BLACK CROWES	64	70	Chicks Dig It	NOAH
18	18	Yes	LAKE SHREVEPORT	45	37	Cheekie	THE BLACK CROWES	64	67	Wish A Little Stronger	NOAH
19	19	Don't Stop, We'll Stop	LAKE SHREVEPORT	46	51	Shut Up	THE BLACK CROWES	64	61	Breathin'	NOAH
20	20	Wait On Me	LAKE SHREVEPORT	47	50	Stand By This Bad Boy	THE BLACK CROWES	64	62	Front	NOAH
21	21	So Far Away	LAKE SHREVEPORT	48	38	The Remedy (I Won't Worry)	THE BLACK CROWES	64	73	Walking In Memphis	NOAH
22	22	Can't Hold Us Own	LAKE SHREVEPORT	49	55	There's Gotta Be A More To Life	THE BLACK CROWES	64	74	Oh!	NOAH
23	23	Can't Stop, We'll Stop	LAKE SHREVEPORT	50	56	Withaloha	THE BLACK CROWES	64	75	You Can Take The Nasty Out Of The Gay	NOAH
24	24	Things Throwing	LAKE SHREVEPORT	51	51	Where On Wave	THE BLACK CROWES	64	75	There Goes My Life	NOAH

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# Billboard® SPECIALS

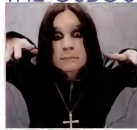
## LAS VEGAS



Pack your bags and join Billboard as we head to Las Vegas in our December 6 special issue. We report on the booming concert business in Las Vegas including key arena-scale venues and profile local, noteworthy music industry companies. We'll take care of your travel arrangements. All you need to do is reserve your call today!

issue date: december 6 • ad close: november 10  
Michelle Wright 323.525.2302 • mwright@billboard.com

## THE OSBOURNES



Billboard turns the spotlight on Ozzy Osbourne, prince of darkness, as he celebrates 35 years of success. We trace Ozzy's career from the days of Black Sabbath to his solo career, take a look at the Osbourne family including manager/wife/mother Sharon, and report on the success of Ozzyfest.

issue date: december 20 • ad close: november 25  
Pat Jennings 646.654.4614 • pjennings@billboard.com

# NOVEMBER 8 2003 Billboard® HOT 100 SINGLES SALES™

LAST WEEK	THIS WEEK	TITLE	ARTIST	LAST WEEK	THIS WEEK	TITLE	ARTIST	LAST WEEK	THIS WEEK	TITLE	ARTIST
1	1	I See You Imagine	THE BLACK CROWES	26	23	I'm Gonna	THE BLACK CROWES	53	59	It's My Life	NOAH
2	2	Stand Up	THE BLACK CROWES	27	20	Frontier	THE BLACK CROWES	59	63	Why Can't I	NOAH
3	3	Get Low	LAKE SHREVEPORT	30	30	Who Wishes? Women Be Me	THE BLACK CROWES	63	47	Read Your Mind	NOAH
4	4	Hold On	LAKE SHREVEPORT	31	33	Crazy's Mom	THE BLACK CROWES	63	63	Clap Back	NOAH
5	5	Dream	LAKE SHREVEPORT	32	38	Crazy In Love	THE BLACK CROWES	63	44	It's First Of Clock Somewhere	NOAH
6	6	Here Without You	LAKE SHREVEPORT	33	34	I Love This Bar	THE BLACK CROWES	64	52	Dance With My Father	NOAH
7	7	Rein On Me	LAKE SHREVEPORT	34	35	Where Is The Love?	THE BLACK CROWES	64	59	Cowboys Like Us	NOAH
8	8	Shake Ya Tailfeather	LAKE SHREVEPORT	35	34	Sunday	THE BLACK CROWES	64	58	So Yesterday	NOAH
9	9	Why Don't You & I	LAKE SHREVEPORT	36	42	Bright Lights	THE BLACK CROWES	64	53	My Love Is Like... Wo	NOAH
10	10	The Way We Move	LAKE SHREVEPORT	37	39	Calling All Angels	THE BLACK CROWES	64	60	Wash And Powderless	NOAH
11	11	Step In The Name Of Love	LAKE SHREVEPORT	38	36	Drift Away	THE BLACK CROWES	64	64	The First Girl Is The One	NOAH
12	12	Right Thru	LAKE SHREVEPORT	39	37	Tough Little Boys	THE BLACK CROWES	64	52	Real Good Man	NOAH
13	13	Saga Suga	LAKE SHREVEPORT	40	41	I Melt	THE BLACK CROWES	64	71	Hell Yeah	NOAH
14	14	Hey Ya!	LAKE SHREVEPORT	41	45	White Flag	THE BLACK CROWES	64	61	Heaven	NOAH
15	15	Unwell	LAKE SHREVEPORT	42	48	Me Against The Music	THE BLACK CROWES	64	65	Fallen	NOAH
16	16	Headstrong	LAKE SHREVEPORT	43	39	Then One For The Girls	THE BLACK CROWES	64	72	Perfect	NOAH
17	17	Harder To Breathe	LAKE SHREVEPORT	44	46	Human (Dying To Live)	THE BLACK CROWES	64	70	Chicks Dig It	NOAH
18	18	Yes	LAKE SHREVEPORT	45	37	Cheekie	THE BLACK CROWES	64	67	Wish A Little Stronger	NOAH
19	19	Don't Stop, We'll Stop	LAKE SHREVEPORT	46	51	Shut Up	THE BLACK CROWES	64	61	Breathin'	NOAH
20	20	Wait On Me	LAKE SHREVEPORT	47	50	Stand By This Bad Boy	THE BLACK CROWES	64	62	Front	NOAH
21	21	So Far Away	LAKE SHREVEPORT	48	38	The Remedy (I Won't Worry)	THE BLACK CROWES	64	73	Walking In Memphis	NOAH
22	22	Can't Hold Us Own	LAKE SHREVEPORT	49	55	There's Gotta Be A More To Life	THE BLACK CROWES	64	74	Oh!	NOAH
23	23	Can't Stop, We'll Stop	LAKE SHREVEPORT	50	56	Withaloha	THE BLACK CROWES	64	75	You Can Take The Nasty Out Of The Gay	NOAH
24	24	Things Throwing	LAKE SHREVEPORT	51	51	Where On Wave	THE BLACK CROWES	64	75	There Goes My Life	NOAH

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# NOVEMBER 8 2003 Billboard® HOT DIGITAL TRACKS™

LAST WEEK	THIS WEEK	TITLE	ARTIST	LAST WEEK	THIS WEEK	TITLE	ARTIST	LAST WEEK	THIS WEEK	TITLE	ARTIST
1	1	I See You Imagine	THE BLACK CROWES	26	23	I'm Gonna	THE BLACK CROWES	53	59	It's My Life	NOAH
2	2	Stand Up	THE BLACK CROWES	27	20	Frontier	THE BLACK CROWES	59	63	Why Can't I	NOAH
3	3	Get Low	LAKE SHREVEPORT	30	30	Who Wishes? Women Be Me	THE BLACK CROWES	63	47	Read Your Mind	NOAH
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5	5	Dream	LAKE SHREVEPORT	32	38	Crazy In Love	THE BLACK CROWES	63	44	It's First Of Clock Somewhere	NOAH
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7	7	Rein On Me	LAKE SHREVEPORT	34	35	Where Is The Love?	THE BLACK CROWES	64	59	Cowboys Like Us	NOAH
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9	9	Why Don't You & I	LAKE SHREVEPORT	36	42	Bright Lights	THE BLACK CROWES	64	53	My Love Is Like... Wo	NOAH
10	10	The Way We Move	LAKE SHREVEPORT	37	39	Calling All Angels	THE BLACK CROWES	64	60	Wash And Powderless	NOAH
11	11	Step In The Name Of Love	LAKE SHREVEPORT	38	36	Drift Away	THE BLACK CROWES	64	64	The First Girl Is The One	NOAH
12	12	Right Thru	LAKE SHREVEPORT	39	37	Tough Little Boys	THE BLACK CROWES	64	52	Real Good Man	NOAH
13	13	Saga Suga	LAKE SHREVEPORT	40	41	I Melt	THE BLACK CROWES	64	71	Hell Yeah	NOAH
14	14	Hey Ya!	LAKE SHREVEPORT	41	45	White Flag	THE BLACK CROWES	64	61	Heaven	NOAH
15	15	Unwell	LAKE SHREVEPORT	42	48	Me Against The Music	THE BLACK CROWES	64	65	Fallen	NOAH
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23	23	Can't Stop, We'll Stop	LAKE SHREVEPORT	50	56	Withaloha	THE BLACK CROWES	64	75	You Can Take The Nasty Out Of The Gay	NOAH
24	24	Things Throwing	LAKE SHREVEPORT	51	51	Where On Wave	THE BLACK CROWES	64	75	There Goes My Life	NOAH

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# McLachlan

Continued from page 1

Despite this interval, McLachlan's ethereal voice and haunting lyrics have already been warmly ushered onto the airwaves. First single "Fallen" debuted at No. 1 on the Hot Digital Tracks chart, and on Adult Top 40 it is No. 10 this issue.

"A lot of different kinds of music have dominated the airwaves for so long that hopefully now there is a place for 'me,'" McLachlan says.

"I felt on the day *Li'lith* Fall ended, the door slammed shut and all of a sudden there were Britney Spears and Justin Timberlake and angry white male chicks," she recalls. "I thought, 'I'm glad I'm taking a hiatus here. There's a place for my kind of music.'"

"I fifth Fall, the heretofore female singer-songwriter-driven concert series founded by McLachlan and her manager Terry McBride (CEO of Vancouver-based Nettwerk Music Group), launched in 1997 and ran successfully for three years. Participating acts included Jewel, Indigo Girls, Sheryl Crow, Natalie Merchant, Erykah Badu and Dixie Chicks.

## POIGNANT TRACKS

But with the early success of "Fallen," the door seems to be opening again.

"For artists who show true artistic talent, the climate couldn't be better," Arista president/CEO Antonio "L.A." Reid says.

"The climate is bad for predictability. The climate is bad for disposable hits. The climate is amazing for singer-songwriters who are doing compelling records," he observes. "We have huge ex-

pectations for 'Afterglow.'"

Anchored by "Fallen," a strings- and piano-laden song about making and recovering from mistakes in life and love, "Afterglow" contains numerous single-worthy tracks and remarkable musical and lyrical moments.

"Answer" is a song about finding the love of your life, which is reminiscent of the bare "I Love You" from 3's debut. "It focuses on McLachlan's soothing voice."

"Push" delves into the give-and-take between two people do in a relationship and features a melodic, calming accompaniment. Airy background vocals form the backdrop to "Time," a vocal duet with the comely Timbaland.

Strings and percussion clash in "Stupid." The song focuses on a relationship gone bad through the catchy lyric: "How stupid could I be/a simpleton could see that you're not good for me/you're not for me/you're only one." See.

Another stand-out track is "World On Fire," about living in today's confusing world.

"If there is any one song that is about my daughter or issues at hand, it is certainly that," says McLachlan, who is published by Sony/ATV Songs, Tyde Music (BMI).

"That song was about, 'What is this world we are bringing our children into?' People are flying planes into the World Trade Center, and they are blowing up buildings everywhere," she says.

"It is all the small things that make the world go round. Smiling at the little old woman or helping her across the street or teaching your children the right things in life and to understand compassion and empathy for other people."

McLachlan adds that outside of that track, the album really does not touch on her mother's death or the birth of her daughter, India.

"It takes me a long time to process information and experiences and be able to look back on them objectively," she says. "That's why I couldn't write about India or my mother now. It's too close still."

What she was able to share, she explains, was "human relationships and what they do to people. That's a topic that I keep going back to. They do some pretty messed-up stuff and they do some pretty incredible things, too. They're a constant source of inspiration that we can all relate to."

She adds that the record might sound best when "played very loud, very late after drinking too much red wine."

Such songs about love and relationships have been successful for McLachlan, a three-time Grammy Award winner.

"Surfacing" peaked at No. 2 on the Billboard 200 and has sold 5.4 million copies, according to Nielsen SoundScan. It spawned the hits "Adia" (which reached No. 3 on the Billboard Hot 100), "Angel" (which peaked at No. 4), "Building a Mys-



McLACHLAN, PONDERING LIFE AFTER LITUS

tery" and "Sweet Surrender."

The 1999 live album "Mirrorball" reached No. 3 on the Billboard 200 and sold 2.9 million copies. It featured the hit "I Will Remember You."

## MARKETING BLITZ

McLachlan has already embarked on a three-month promotional blitz to reach established and new fans.

She has been performing and doing interviews at major radio stations across the country and will appear on 12 TV programs throughout November. They include talk shows hosted by David Letterman, Jay Leno and Ellen DeGeneres, "Today" and "Live With Regis and Kelly."

McLachlan will tour in support of the album next year, first going to Europe, Australia and Japan and then focusing on North America in the summer. Marty Diamond from Little Big Town is her booking agent.

"Afterglow" will also be promoted extensively online, Arista VP of marketing Adam Lowenberg says.

"Fallen" was a No. 1 hit on Apple's iTunes Music Store, which is also offering the exclusive McLachlan "Acoustic Live EP 2003" for 30 days after its Oct. 21 release. The EP includes five cuts recorded during concerts earlier this year (Billboard Bulletin, Oct. 7).

"We will also do an AOL session, which will go live around the end of October, an online spotlight at Yahoo and video streams at MSN," Lowenberg adds. "Our target demographic is 25-49, but there is no reason that 14- and 16-year-olds can't discover Sarah and become fans."

Lowenberg adds that it will be difficult to cross "Fallen" over to top 40 radio from modern adult stations.

"Top 40 radio does not play the Sarah McLachlan of the world," he says. "It has, however, been much eas-

ier to reintroduce her to her existing fan base. When you hear her voice again after six years, it's like hearing an old friend again."

Numerous adult top 40 programmers are already finding McLachlan at the top of their most-requested lists. They say that alongside such releases as Dio's recent disc "Life for Rent" (Arista) and Jerry's "U304" (Atlantic), listeners are ready to hear quality female singer-songwriters on the airwaves again.

"We've had massive action on the phones for 'Fallen' and have had reaction to singer/songwriters like Dio," says Greg Strassell, PD for radio station WJZZ in Boston. "It doesn't matter when Sarah's music is released. It is a matter of quality. AC stations are excited to have the queen of the format back."

Retailers anticipate strong sales throughout the holiday season. Virgin Megastore will also be promoting and marketing Dave Alder predicts that his customers will respond "very warmly" to "Afterglow."

"I think a good indicator is to compare her to the Dido album, which has done very well off the back of strong radio play," he says.

"Both of these releases are definitely pieces of quality work and have a wide appeal in demographic and reach," Alder continues. "Fallen" has helped attract new listeners that probably weren't aware of her last releases or were too young at the time."

McLachlan hopes people will enjoy the record, though she waves off potential criticism.

"My guideline for success—and this is really truthfully honest—is whether I am really proud of this record. If I am proud of the record, which I am, then I let it go," she says. "If other people like it, then that's a big bonus for me."

# Teens

Continued from page 6

regional and socioeconomic factors. In a hypothetical case study, he demonstrated how data could suggest that a movie that was a cross between "Blue Crush" and "Drumline" would appeal to California teens more so than teens in Buffalo, N.Y.

## RISKY BUSINESS

Still, Graden and others said it was important to take risks when targeting teens because their tastes shift so erratically.

"Shows on MTV turn out very fast," he said. "So [while] it would be fun to induce ourselves in the success of 'Newyeds' [starring Nick Lachey and Jessica Simpson], we're always talking about it."

S-Curve Records president/CEO Steve Greenberg said his company's strategy is to "try to create things that don't exist yet. It's not: 'Teens say they like this, and we'll give them that.'"

Regarding his current promotion of 16-year-old R&B singer Joss Stone, he said, "People don't think the music is teen-friendly." Still, he believes there could be "unsated demand"

among 12- to 17-year olds for Stone's retro-soul style.

Several speakers said today's teens—bombarded with more technology and entertainment choices than ever—defy simple categorization.

A teen will wear skateboarding shoes, listen to hip-hop and play football videogames, Marc Ecko, founder and CEO of apparel company Ecko Unlimited, observed during his keynote address. "So you must have a multifaceted approach to reach this convergent consumer," Ecko pointed out. "They have consumption ADD."

Gender lines are also blurring, which creates problems in determining what boys and girls might like. Jennifer Garner from TV's "Alias" "kicks ass" like a guy, Graden said, but is still feminine.

Even product lines are converging. "Guys are using more hair products than girls these days," said Carisa Bibo, chief marketing officer at advertising firm TBWA/Chapin & Dew. During the "How to Reach Boys" session.

In contrast to this theory of convergence, Irma Zandi, president/CEO of research firm Zandi Group (whose clients include Coca-Cola and Coors Brewing), divided teens into unique personality categories.

She described 35% of all teen males as "noisy guys" who tend to be turned

on by luxury cars and the Nike shoe brand. She described 35% of all female teens as "timelights" who are into Britney Spears and "American Idol."

Too many times, Zandi said, marketers will target the 15% of each gender she calls "indies" because they talk "like they are trendsetters. But rarely do the things that they are into reach critical mass."

## AUTHENTICITY SELLS

Musicians have surpassed athletes in popularity as teen product endorsers because of their authenticity to audiences, said Constance Schwartz, VP of strategic marketing and sponsorship for the Firm, a Los Angeles-based entertainment and management company.

More sports players are jumping teams nowadays, she continued, "so there is no loyalty to their fans [when they pitch products]. But artists are living what they are singing about."

Linkin Park, out of its second studio album, said its "new" music is "true to its fan base," has "turned down 100 [sponsorship] deals in the past year," she said.

Authenticity is not an issue for Dualstar Entertainment Group, the company founded by Bob Korte and Ashley Olsen.

Thorne said the Olsen twins' teen point of view has been integral in building them into a \$1 billion inter-

national brand.

"We ask Mary-Kate and Ashley what they want, because they are the customers," Thorne said during the "How to Build an Authentic Experience for Teens" session.

With input from the Olsen twins, the company is "pulling out of [kid-oriented] direct-to-video products and focusing on making feature film products [for teens and young adults],"

# Hooters

Continued from page 5

another, and Hooters performed at a couple of Hooters' events.

"There's a tremendous opportunity for synergy," he notes. "UC's target market is 18- to 24-year-olds. Hooters wants to expand its customer base, historically 25-55 males."

In its 20 years, Hooters has parlayed its brand into other business ventures that include a magazine, calendar, golf tour, racing series, an airline and a theater space.

Billboard Star Productions is working with independent distributors and is in discussions with major

labels about potentially signing UC3. Radio Express has released the "It's a Party" single to 1,500 radio and cable music stations in 63 countries.

UC3's debut album includes 100 urban and pop stations in the U.S. The single was produced by Eric "Free" Smith.

He joins fellow producers Grip Smith (no relation) and Joe Blast on UC3's debut disc, "It's That Girl." The title track, described as a "power anthem," was a concept suggested by McNeil. The album is due in first-quarter 2004.

Currently in the midst of celebrating its 20th anniversary, Hooters has 350 restaurants in 13 countries. Most famous for its Hooters Girls hostesses, the chain currently employs 15,000 females.



# Producers

Continued from page 5

A.B. Quintanilla and Cruz Martínez of the Kumbia Kings, who partnered with EMI Latin for King of Bling; and Gustavo Santaolalla and Anibal Kerpel, who have long operated Surco Records in partnership with Universal.

Although no two deals are crafted alike, their intent is much the same. Labels team with successful producers to tap into their capacity to identify talent in specific areas. The producers want greater creative and economic control of artists they truly believe in, as well as a guaranteed outlet for these artists' productions.

In fact, several of these producers—including Pérez, Livi and Alfano—have such a vested interest in the acts they sign that they also manage them.

"My intention wasn't to go signing famous artists," says Pérez, who has been the *Billboard* Hot Latin Tracks producer of the year twice in the past three years. "I have so many young, talented people coming all the time [into the studio] that I always felt there was a need, and the major labels really don't have a department [dedicated to giving] young talents a chance."

Pérez spoke with several labels before teaming last year with Univision Music Group for the RPE joint venture. Univision owns 51% of the company—Pérez has the

remaining stake—and funds the production, marketing and promotion of all product. The deal is through Universal Music & Video Distribution, which handles Univision releases.

Under the deal, Pérez can also produce other acts for other labels. "It's a match made in heaven," Univision Music president CEO José Behar says. "I could never afford to bring him on as an A&R guy, so why not bring him on as a partner?"

Last year, RPE launched its first act, Area 305, and gained heavy airplay for at least three singles. The act is working on its next album and is managed by Pérez. A second pop act, Michelangelo, is targeted for release next year.

## UNIVISION'S DEALS

The notion of having an outside A&R source was behind the rationale behind the creation of Alfano Music last year.

"[Alfano] is not coming out of the blue. He's looked for talent up and down," says John Echevarría, president of Universal Music Latino, who owns a 51% stake in the label to Alfano's 49%.

The two-year agreement calls for Alfano to deliver three productions per year, with Universal picking up production, marketing and promotion costs, while distribution is taken up by UMGV.

Although the financial particulars of the deal weren't disclosed, sources say Alfano is getting payments of half a million dollars per year for his production. Univision owns 51% of the company—Pérez has the

remaining stake—and funds the production, marketing and promotion of all product. The deal is through Universal Music & Video Distribution, which handles Univision releases.

pop singer/songwriter Jorge Correa "Tereso," whose debut album was released in August. Alfano not only wrote or co-wrote the bulk of Correa's album but also manages his career and plans to manage future acts released on his label.

At the same time, Alfano, like Pérez, is free to continue writing and producing tracks for other acts outside of Universal.

*'We believe in alfano immediately but see the band is growing, that's OK.'*

—GUSTAVO SANTAOLALLA, SURCO RECORDS



Last month, Universal inked another joint-venture deal, with rap label and the producing label. The former cannot simply put out albums without ensuring the latter's interest and commitment.

Last year, for example, Universal funded another joint-venture, R&B music label Night Man Records, of which it owned half. After disappointing sales, the label folded ear-

ly. "It opens up the company to new marketing windows and a different sort of A&R," Echevarría says. "It's very possible that many artists who don't know how to get close to a major label like ours feel comfortable with a smaller label."

Executives agree that the chances of success for such partnerships

depend to a large degree on the level of cooperation between the major label and the producing label. The former cannot simply put out albums without ensuring the latter's interest and commitment.

Last year, for example, Universal funded another joint-venture, R&B music label Night Man Records, of which it owned half. After disappointing sales, the label folded ear-

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# Blues

Continued from page 8

soundtracks or single-artist compilations with the series brand.

Overall, however, retailers report soaring interest in the blues in the immediate wake of the PBS shows.

"Our blues sales are up over 200% for that period," says Kevin Cassidy, executive VP of sales & operations at West Sacramento, Calif.-based Tower Records.

Tower mounted a major blues sale in its 91 stores beginning in August, weeks prior to the Sept. 28 start of the PBS series.

Cassidy reports that the chain experienced a rise in sales not only of non-

branded product by such featured series artists as Son House but also for end-capped new titles by contemporary artists like James Blood Ulmer and for such DVD titles as "Blues Story" (Shout Factory) and "American Folk Blues Festival" (Hip-Op).

"When you see that [selling] in [a unit] range of the high 20s in a couple of weeks that have sold the same in the previous three weeks, you're seeing some impact," Cassidy says.

"There are well over 100 titles that sold 45 or more pieces in the last three weeks," he adds. "That kind of stuff is unheard of."

Susan Scott, blues category manager at Borders Books & Music in Ann Arbor, Mich., says the chain experienced a 50%-60% increase in the genre following the series.

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# TV DVDs

Continued from page 8

"It is a time-consuming process for older series," says Gordon Ho, senior VP of marketing for Buena Vista Home Entertainment. "Given this window of time that we have, we have to figure out what we can do."

Some studios are simply not releasing projects because of the

frustration of clearing music.

"As the TV market gets more competitive, it is becoming more difficult to clear music," says a source. "VP of franchise marketing for Warner Home Video. 'We want to include original music. Now we may not be releasing things as a result.'"

Studios are also weighing the cost of clearing music as a sign of potential unit sales. Veteran TV producer Paul Brownstein says that in the VHS era, a music license might cost about 6 cents per song per video. That

has risen to 10 to 15 cents per song per project, and TV series packages on DVD also cost less than they did on VHS, he says.

Staddon adds that it could cost more than \$1 million to license music for a complete season TV release. "If you are only selling 200,000 to 500,000 units on the project, that is a huge burden," he adds.

Despite these problems, it is clear that TV projects are becoming increasingly important to studios. Executives say that TV show creators

and producers are becoming more involved in the DVD releases and that TV releases are increasingly seen as a marketing tool for TV distributors seeking to establish a franchise.

The success of TV series on DVD comes at a time of increasing growth in the DVD industry as a whole.

According to statistics released by the Digital Entertainment Group (DEG), 215 million DVD software units shipped to retail in third-quarter 2003, a 40% increase over the same time period last year.

Bobby will represent one style. Corey Harris will represent another."

Chris Tetzeli, of singer/guitarist Harris' management company, Red Light, says the bluesman's appearance in the series' first installment, the Scorese-directed "Feel Like Going Home," was in some ways the "biggest hint" in his career, in terms of vast exposure.

But Tetzeli has not seen a reaction yet. "It will help his touring a lot, his hard-ticket values. He's not going to be playing Madison Square Garden, but it's going to help."

"Nothing's changed. I haven't quit my job [as a carpenter and stone mason]. I did get a call the other day from Jazz at Lincoln Center, asking if I was interested in doing a tour. Things are happening, but I think it's a little too soon to tell."

The fourth quarter is expected to be the largest yet for the format, with \$3.8 billion worth of box-office hits being released on DVD for the holidays.

On the hardware front, the DEG, in conjunction with the Consumer Electronics Assn., says that more than 6.4 million DVD players were sold in the third quarter, which is a 37% increase over the same time period last year.

The TV DVD Conference was sponsored by Video Store magazine, the DEG and Billboard series publication The Hollywood Reporter.





# 'I Want To Make A Difference In Everything That I Do'

BY RASHAUN HALL

While Jay-Z talks about retiring as an artist, his business partner, Damon Dash, seems to just be getting started.

The 31-year-old native of New York's storied Harlem area began his entrepreneurial career when he, friend Kareem "Biggs" Burke and Jay-Z launched Roc-a-Fella Records in 1995. The label was created with Dash as CEO after they were unable to land a recording deal elsewhere for the rapper.

Since then, Dash and company have linked with Universal Music Group's Def Jam division and turned the imprint into one of the industry's most respected forces.

With his final album due Nov. 28, multi-platinum-selling Jay-Z continues to be Roc-a-Fella's flagship act. But the label's current roster also boasts such hit artists as Cam'ron, Dirt McGirt (aka Ol' Dirty Bastard), M.O.P., Beanie Sigel, Memphis Bleek and Kanye West.

Earlier this year, Dash announced plans to transcend the label's hip-hop roots with the creation of the Roc Music division (*Billboard*, June 28). Headed by Roc-a-Fella/Roc Music VP Kenny Burns, Roc Music will focus on R&B, rock, alternative and pop. The new label's signings include rocker Samantha Ronson and R&B singers Rell, Nicole Wray and Allen Anthony.

"Damon's work ethic is incredible," Burke says. "He's a passionate about his business and is no-nonsense 24 hours a day, seven days a week. Above all, he's an executor."

Dash also has branched out with fashion, film and philanthropic endeavors. His Rocawear fashion line is a multimillion-dollar venture. His production company, Roc-a-Fella Films, has been responsible for such films as "Backstage," "State Property" and "Paid in Full." Future projects include "The Woodsman" with Kevin Bacon, Kyla Sedgwick, Mos Def and Eve. Now he is setting up his own studio, Dash Films. He even has his own brand of vodka, Armadale.

So, while Jay-Z may be hanging up his microphone, Dash seems to be doing everything but picking one up.

**Q: Is this really it for Jay-Z?**

**A:** I think it's whatever Jay wants. He's been doing albums consistently for the last 10 years. He's given up everything we could want from a hip-hop artist—controversy, battles, good music, singles, underground. He's actually been the franchise at the Roc, and at this time if he feels he needs to take a rest or retire and enjoy life, I think he deserves it.

As a fan, I'm definitely a little bothered because I think he's the best rapper that ever lived. So it's a double-edged sword, but I'm happy to see him enjoy his life.

**Q: With him retiring, what is the future of Roc-a-Fella?**

**A:** We're going to take over the whole planet. We're not going to only contain ourselves to hip-hop. We're not going to have only one successful artist. Hopefully, we'll have 10. I want to do rock. I want to do soul. I want to do alternative. I want to definitely keep up with the hip-hop. I want to do underground. I want to do pop.

I don't think we should be contained to just one style of music. At the same time, I don't want to have albums out just for the sake of having them out. I want to make a difference in everything that I do. I want to have the best of everything.

**Q: You've mentioned before that you have similar goals in terms of Hollywood. What drives your desire to break into that system?**

**A:** It makes sense. We've done music and fashion. And in true form, they won't let me in, so I have to make my space. They won't just trust me as a businessman and as someone that is a constant connoisseur of quality, validity and profit.



## The Last Word

### A Q&A With Damon Dash

#### Damon Dash: Career Highlights

- 2002: Launches Armadale Vodka
- 1999: Develops Team Roc community outreach program
- 1999: Creates Rocawear fashion line
- 1999: Roc-a-Fella Films releases its first film, "Backstage"
- 1999: Organizes Hard Knock Life tour, which grosses \$18 million
- 1996: Release of Jay-Z's debut album, "Reasonable Doubt"
- 1995: Founded Roc-a-Fella Records with Jay-Z

So I have to put together my own studio—Dash Films—and all kinds of movies because I don't only want to do one [kind of movie].

I want to open the door for everyone, not just the urban culture but for everyone within the movie community that appreciates good movies that have some degree of integrity, some social consciousness and just a respect for the art of movie-making.

In doing that, I have to research, make sure that I'm properly on my grind and respect the environment because it is something new [for me]. I also want to make sure that I get the advice of people I respect in this business.

On another level, a lot of the independent filmmakers have never had the opportunity to make money from their talent. I want to also give them the opportunity to do that. As big as Roc-a-Fella is, we're just one big independent on every level.

**Q: How does it feel knowing that despite all your successes, some will still question your clout as an entrepreneur?**

**A:** I'm used to it now. Every time that happens, it makes it better for me, because that means I have to learn the game a little better, I get hungrier and it gives me a little bit of drive. It also makes things more lucrative for me because I control things. So, it's a double-edged sword. It's more work for me, but in the long run I'll know the game a little better.

**Q: You are one of the few music executives who has successfully diversified into non-music interests. Why was that important to you?**

**A:** There are a couple of different reasons. Number one, I'm a cakeholio. I love making money, and I love spending money. I don't want to go broke. I don't want to be one of those dudes you see on TV on those "Where Are They Now?" shows. I have to pay my taxes. So, I have to create opportunities to support my habits. It's new money, so I'm having fun with it.

On a social level, I feel that everything I do sets an example for the rest of my culture. I open doors, and everything I do, people pattern. So, I can show you how to make money on every level but also show people like myself, someone from an urban environment who didn't have an education or nepotism working for them, that they can make a space and control things. I also want my culture to have that kind of confidence in itself.

A lot of people I work with try to act like I work for them, and I'm like, "Dog, you all work for me. I'm making you the money. You're exploiting my culture and my talents. So, I should be the one making the money." A lot of times they lead you to believe that they're the ones doing you a favor and that they can treat you any old kind of way. Then they take the credit for the things that you do.

I think it's important for me to lead by example to embarrass those who try to take advantage of the weaker. I'm sick of the cornbolls and the squares dictating what goes on in the bigger [picture].

**Q: What are your thoughts on file sharing as it relates to hip-hop?**

**A:** It sucks. We're already being bootlegged so much, it's not a good thing. If we could find a way to contain the bootlegging and the artist could profit from it, it would be a good thing because we would be cutting out the middle man—the retailers—and selling things for a proper price.

Until then, being at Universal, we're taking a big hit. It's not a great time to be in the music business from an artist's perspective.

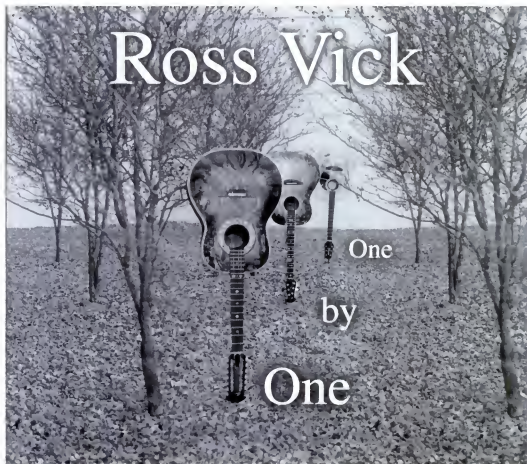
**Q: Do you think that the industry is taking the right steps to turn things around?**

**A:** I don't know. That's why I started doing fashion and movies. In the music business, it's a good thing to try and do other things.

**Q: What's next for you?**

**A:** I have a lot of films coming out. I also have a magazine called America Magazine, and I'm thinking about making up a new dance.

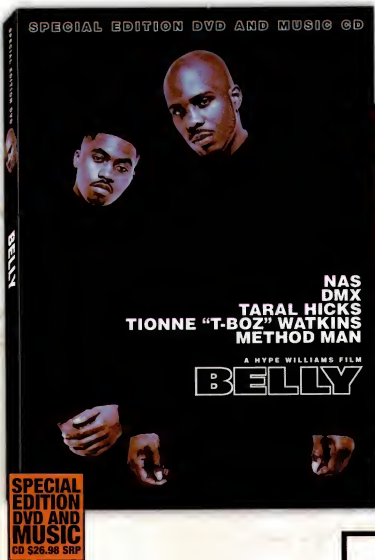
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